

frakcija

MAGAZIN ZA IZVEDBENE UMJETNOSTI - PERFORMING ARTS MAGAZINE

No. 35



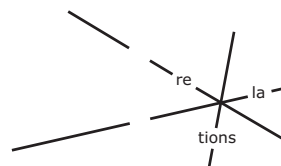
GROUP DYNAMICS / GRUPNE DINAMIKE

Zagreb - Cultural Kapital of Europe 3000

Is a collaboration platform created as a joint project of the **Center for Drama Art, Multimedia Institute, Platforma 9,81** and **What, How and for Whom**. The project takes place in the framework of **relations**. **Relations** is a project initiated by **Kulturstiftung des Bundes, Federal Cultural Foundation, Germany**. *Cultural Kapital* will foster those collaborations – both between the project initiators and the local and international initiatives – that will address changes in the social conditions of cultural production, develop the structural position of independent culture and question the dominant regimes of representing culture. Until the end of 2005, *Cultural Kapital* is planned to include conferences, art festivals, exhibitions, workshops, lectures, presentations, publications, media productions, etc. An important part of the project will be cultural policy activities directed towards reforming the institutional setting of independent culture - increasing its influence and strengthening its resources.

Zagreb - Kulturni kapital Evrope 3000

Je platforma za suradnju nastala kao zajednički projekt **Centra za dramsku umjetnost, Multimedijalnog instituta, Platforme 9,81** i udruge za vizualnu kulturu **Što, kako i za koga/WHW**. *Zagreb-Kulturni kapital Evrope 3000* se odvija u okviru projekta **relations**. Projekt **relations** inicirala je njemačka **Savezna zaklada za kulturu**. *Kulturni kapital* će razvijati one suradnje – kako među nositeljima tako s lokalnim i internacionalnim inicijativama – koje tematiziraju promjene društvenih uvjeta kulturne proizvodnje, razvijaju strukturni položaj nezavisne kulture i preispituju dominantne režime reprezentiranja kulture. Do kraja 2005. u sklopu *Kulturnog kapitala* planirane su konferencije, umjetnički festivali, izložbe, radionice, predavanja, predstavljanja, publikacije, medijske produkcije i dr. Važan dio projekta bit će aktivnosti iz kulturne politike usmjerene na reforme institucionalnog okvira nezavisne kulture - povećavanje njenog utjecaja i jačanje njenih resursa.



This project takes place in the framework of relations.
relations is a project initiated by
the German Federal Cultural Foundation



www.projekt-relations.de



Kontakt. The Arts and Civil Society Program of
Erste Bank Group in Central Europe.

Citiramo li Wikipediju – višejezičnu enciklopediju na internetu otvorenog sadržaja koju stvara zajednica volontera – grupa, prema modelu Bruca Tuckmana (iz 1960-tih) prolazi kroz četiri glavne faze: *forming* (*formiranje* – pretvaranje da se snalazimo ili slažemo sa drugima); *storming* (*kovitlanje* – gubitak ograda pristojnog ponašanja i pokušaj bavljenja osnovnim problemima, čak i ako se temperamenti rasplamsaju); *norming* (*normiranje* – navikavanje jednih na druge, razvijanje povjerenja i produktivnosti); te *performing* (*učinkovito djelovanje* – vrlo efikasan i kooperativan rad u grupi sa zajedničkim ciljem).

Kolektivnost je često temelj umjetničke proizvodnje, bila ona “vrlo efikasna i kooperativna” ili ne. Reći ćete: “Ništa novo”. Ta naposljetku, kolektivno je ukorijenjeno u radioničku strukturu umjetničke i rukotvoračke proizvodnje, te također u načine podučavanja na umjetničkim akademijama (Alan Moore). Ipak, svijet današnjice, svijet telekonferencija i *chat room*-ova, stalne razmjene informacija i ideja, gdje *storming* često znači *brainstorming*, i to ne samo u dvoranama za sastanke, marketinškim poduzećima i arhitektonskim studijima, već i u (više virtualnom) prostoru suvremenog ateljea. Napuštanje ideje umjetnika-usamljenog genija vodilo je prema prepoznavanju umjetnika kao dijela šireg društveno-političkog konteksta.

Nastavljajući se na temu FRAKCIJE 30/31, koja se bavila proizvodnjom zajedničkog, ovo izdanje uključuje tekstove i priloge sudionika međunarodnog interdisciplinarnog simpozija Grupne dinamike koji je održan u prostoru bivšeg kina Lika u Zagrebu u svibnju 2004. Simpozij Grupne dinamike bio je zamišljen kao započinjanje jednog dugoročnijeg bavljenja pitanjima organizacije i samoorganizacije, grupiranja, kolektiva i odnošenja unutar šireg polja kulturne proizvodnje, a tematizirajući vidove istraživanja i prezentacija vezanih za fenomen umjetničkih grupa te različitih oblika kolektivnog rada i kolektiviteta. Kako je riječ o vrlo heterogenom fenomenu, odlučili smo *zakovitlati* raspravu pozivajući na sudjelovanje niz eminentnih teoretičara kazališta, ali i teoretičara s polja filozofije, arhitekture, povijesti umjetnosti te umjetnika koji djeluju unutar specifično organiziranih grupa.

To quote from Wikipedia – a multilingual, Web-based, free-content encyclopedia written collaboratively by volunteers – a group, according to the Bruce Tuckman Model (proposed in the 1960s), goes through four main phases: *forming* (pretending to get on or get along with others); *storming* (letting down the politeness barrier and trying to get down to the issues even if tempers flare up); *norming* (getting used to each other and developing trust and productivity); and *performing* (working in a group to a common goal on a highly efficient and cooperative basis).

Whether “highly efficient and cooperative” or not, collectivity is often the basis for artistic production. To that you may say: “nothing new”. After all, the collective in western art is rooted in the workshop structure of art and artisan production, rooted too in the teaching routines of the art academy (Alan Moore). Yet in today’s world of conference calls and chat rooms, continuous exchange of information and ideas, *storming* often means *brainstorming*, and not only in the board room, advertising firm or architectural studio, but in the (more virtual) space of a contemporary *atelier*. The abandonment of the idea of the artist as lone genius inadvertently lead to the recognition of the artist as a member of a larger socio-political context.

This issue follows up the theme of FRAKCIJA 30/31 – Production of the Common – and includes the contributions of the participants of the international interdisciplinary symposium Group Dynamics which took place in the space of the former cinema Lika in Zagreb in May 2004. The Group Dynamics symposium was conceived as a commencement of long term addressing of the issues of organization and self-organization, grouping, collectives and relating in a wider field of cultural production, and it explored the aspects of research and presentation connected to the phenomenon of artist groups and different aspects of collective work and collectivity. As this is a very heterogeneous phenomenon, we had decided to invite a number of eminent theater scholars, but also theoreticians from the fields of philosophy, architecture, art history, and artists who practice in specific types of organized groups, to participate, to *storm* up a discussion.

Contents

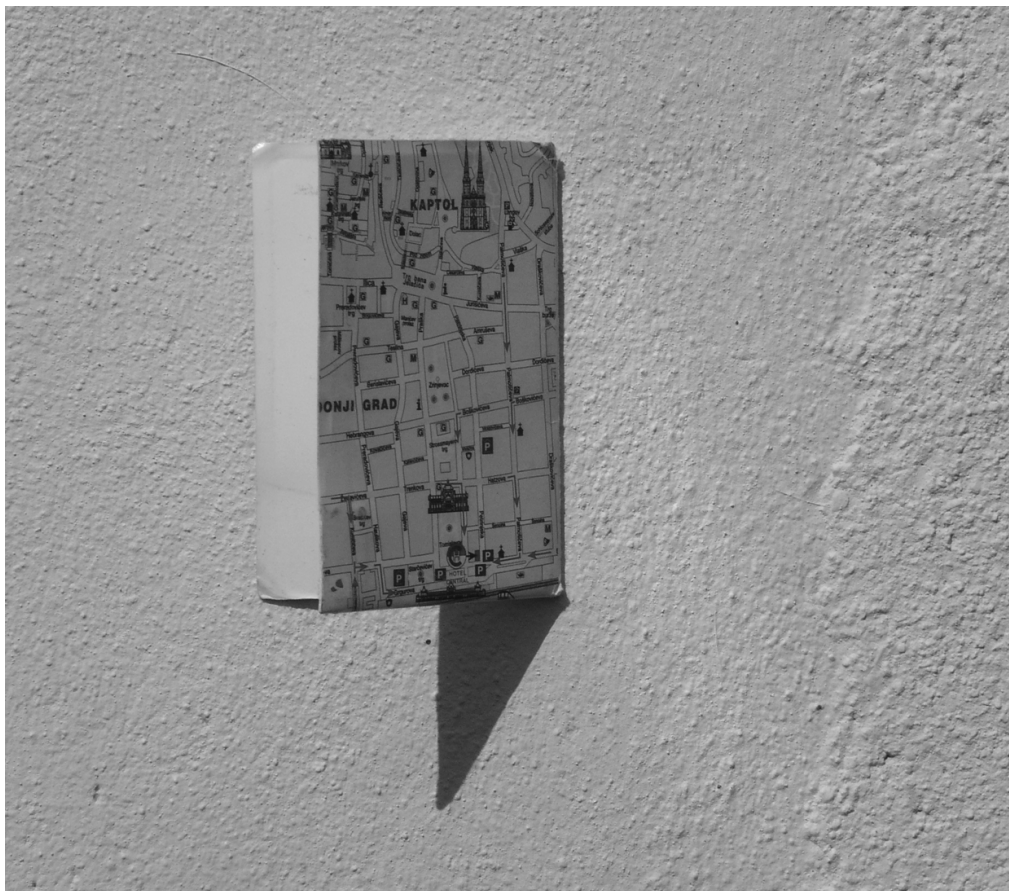
004	Itinerant Pages Ric Allsopp
013	group.jpg a project by Tim Etchells and Vlatka Horvat
018	'AN ENCOUNTER IS PERHAPS' David Williams
036	Face to Face Erden Kosova
038	Oda Projesi – <i>open file</i>
048	Group <i>Jouissance</i>: Organization of Happiness and Exhaustion Bojana Kunst
059	Mass for election- day silence (time of action), dead body behind the wall (location of action), & the hoofs in the throat (manner of performance)? Goran Petercol & (Ivana Sajko)
065	Passing for something half-good else Mårten Spångberg
082	COLLECT-IF Bojana Cvejić & Emil Hrvatin
096	Sehen sie diese Gruppe? Das ist Subjekt! or Krvavac with Lacan Nebojša Jovanović
108	East Art Map a project by Irwin
113	WALKING THEORY – TOGETHER A Few Notes on TkH's Theoretical Performances Ana Vujanović
124	Postgravitational Art Dragan Živadinov
126	Solo for reading bodies. On Audience and Antonia Baehr's and Henry Wilt's <i>Un après-midi</i> featured by Petra Sabich

Sadržaj

- 009 Putopisne stranice
Ric Allsopp
- 019 'SUSRET JE MOŽDA'
David Williams
- 038 Oda Projesi – *open file*
- 046 Licem u lice
Erden Kosova
- 053 Skupna *Jouissance*: organizacija sreće i iscrpljenosti
Bojana Kunst
- 063 Misa za predizbornu šutnju (**vrijeme radnje**), mrtvaca iza zida
(**mjesto radnje**) i kopita u grlu (**način izvedbe**)?
Goran Petercol & (Ivana Sajko)
- 074 Umjetnost koja se pravi da je nešto drugo, napola dobro
Mårten Spångberg
- 090 COLLECT-IF
Bojana Cvejić & Emil Hrvatin
- 103 Sehen sie diese Gruppe? Das ist Subjekt!,
ili, Krvavac s Lacanom
Nebojša Jovanović
- 119 TEORIJA KOJA HODA – ZAJEDNO
Nekoliko zabilješki o teorijskim performansima TkH-a
Ana Vujanović

Itinerant Pages

Ric Allsopp



'Hotel Central, Zagreb' Photo © Ric Allsopp

A Short Talk (or Walk) on Texts and Pages

The idea of notation implies, if not demands, performance. Virtually any form of writing is a kind of notation and any form of reading is a type of performance. [...] At the same time, notation is not a static body of convention, but a nexus between large areas of contemporary practice. (Karl Young in Rothenberg & Clay, 2000: 25-49)

¹ See Jerome Rothenberg's (1968) preface to 'Technicians of the Sacred' in (1981) *Pre-Faces & Other Writings*, New York: New Directions, pp. 69-75; Leo Steinberg (1972) *Other Criteria*, New York and London, pp. 61-98; Michel de Certeau (1986) *The Practice of Everyday Life*, Berkeley: U. California Press; Paul Carter (1996) *The Lie of the Land*, London: Faber & Faber; Charles Olson (1950) 'Projective Verse' in *Selected Writings* (1966) ed. Robert Creeley, New York: New Directions

What is apparent here in Karl's Young's view of notation and writing is that writing is not separate from its reading. Writing or notation does not assume a passive lineality (a following of lines) from the reader but an active and material engagement of the reader in the writing of the page as site of performance, as a complex, as a mode of transmission, informed by a shift to 'other criteria' and 'other spatialities' which resist or enfold the linear, the geometrical, and the planar. The eclectic points of reference here are Jerome Rothenberg's notion of the complex – the complexity of the primitive, the primary, that which is dismissed or simply not seen; the critic Leo Steinberg's 1968 essay on Rauschenberg known as 'Other Criteria'; Michel de Certeau's 'other spatialisation' – the inclusion of the everyday as a spatial construct; Kantor's ideas on 'emballage' or wrapping; Paul Carter's ideas of the planar; and Charles Olson's view of the compositional field. (1) The reference is cross-disciplinary, moving between architecture, poetics, theatre, visual arts, dance and writing in both temporal, spatial and performance terms. The contemporary pagework relates then both to the history of the artist's book, and to the accumulation of artist's pages that have been published in *Performance Research Journal* since 1996 – a contemporary archive of work that specifically engages with the page as site of performance.

Pageworks / Sheetworks

The page, the folded sheet, on its way to or from the book. The sheet, as double-sided, itinerant surface. The surface as a bounded area prepared to receive, to give, to be written, to be read.

Each is implied in the other. Each moves towards or away from the condition of the book, the condition of performance, and perhaps the condition of the city – particularly the migrational or metaphorical city proposed by Michel de Certeau – that ‘slips into the clear text of the planned or readable city’.

Brian Wallis writing on artists’ books and postmodernism suggests that ‘in the place of traditional expository writing or even experimental texts’ the contemporary pagework posits a ‘wholly different approach to textual production’ that

[c]hallenges accepted sites, structures, and meanings of discourse. In place of aesthetic innovation, [it] employs appropriation and reuse of existing voices, styles and genres; in place of the coherence of the conventional text, [it] favours a form that is fragmentary, inconclusive, digressive and interpenetrated with other texts; in place of the omnipotent author, [it] acknowledges the collectivity of voices and active participation of the reader; in place of the new or original, [it] accepts an understanding of language and stories as ‘already written’ and shaped by social and political conditions. (Wallis, 1998:98)

A recent history of interest and activity in the page/ sheet as site of performance, as material space, can be traced back to the proliferation of artist’s bookwork and pageworks of the 1960s and 1970s. The artist’s book, and by extension the pagework, becomes a medium for exploring boundaries and relationships of text, surface, visual image that were and are resistant to what the Spanish poet and writer Ulises Carrion has called ‘the old art of books’. The pagework, especially in relation to its extension possibility and dimension through digital media (the unbound book, hypertexts, cybertext, liquid media and so forth) increasingly overlays other expanded sites of performance that have over the last 20 years become the normative space of contemporary practice. Carrion noted that the old art of books established inter-subjective communication in an ‘abstract, ideal impalpable space’; but in the new art (of which concrete poetry is an example) whilst inter-subjective communication is still inter-subjective, space occurs in a concrete, real, physical space: the page.

As John Hall asks at the beginning of his essay ‘Reading (il)legible Pages’ (Hall, 2004: 15-22) ‘is there always a resistance from a page? Is a page always both resistance and lure?’ Is the page a neutral or perhaps erasable surface from which language can be skimmed and reconstituted as speech or experience? My argument here will be that a series of historical and contemporary shifts to ‘other criteria’ for the page as an inscribable surface have rendered the page (in the context of contemporary arts practice) a problematic, resistant, grainy, material and collaborative site which by drawing attention to its doubleness in relation to text, makes it a site of performance.

The lineality of the page (the first of three vectors – lineality, framing and mapping - which John Hall associates with the page) is culturally a most pervasive and dominant mode. It is a mode in which the page as material entity all but disappears as a space allowing the reader (rather in the spirit of the wording of the British passport) to ‘pass through freely without let or hindrance, and which affords the reader ‘such assistance and protection as may be necessary’.

The tendency to approach any page in lineal mode, or to consider that pages *only* operate in this mode, or to give up the act of reading if the page proves too resistant, becomes a blind-spot from which other forms of pageworks cannot be seen as readable. The proliferation of pageworks (to say nothing of pages themselves) as sites of performance which demand an interactive or reciprocal engagement, as a site of writing/ inscription **as** performance, rather than **for** performance, suggest that the page is as much of an ‘open field’ as the shift from traditional spaces (in theatre, dance, fine art performance) has meant at radical repositioning of what constitutes the frame, context and content of the artwork.

In his book on the elements of typography Robert Bringhurst notes that ‘in a world rife with unsolicited messages, typography must often draw attention to itself before it will be read. Yet in order to be read, it must relinquish the attention it has drawn’. This doubleness of the page as a primary site for textual work always ghosts its appearance and is its blindspot. The page, the inscribed sheet or surface, is a dynamic: in other words as an activated reading/ writing machine there is always a tension between its materiality and its capability to convey, to carry across its meanings, its inscriptions.

To elucidate this doubleness Ellen Lupton in her (1996) essay on 'Design as Deconstruction' argues that a study of typography and writing informed by deconstruction would 'examine structures that dramatize the intrusion of visual form into verbal content, the invasion of 'ideas' by graphic marks, gaps and differences'.

The gap, the blank, the fractured nature of writing, its 'betweenness' and disjunctions - which in its 'lineating' mode is disguised or suppressed by the rhythmic flow from line to line, the flow of the reader 'passing through' the space of the page - is precisely that point where in Duchamp's view the world is 'let in on terms other than image depiction' - the performance of reading, the pages as performative site is activated by the gaps, disjunctions and difficulties that become apparent with the intrusion of visual form into the spatial extensions of the page. The gap is conventionally suppressed, operating primarily in the blindspot of writing. Following the line, the writer, and the subsequent reader, move in and out of the entrances and exits of the page without their attention being drawn the material of the page itself. George Brecht's Fluxus event score (from 1961) reads:

Word Event. Exit

which perhaps in this context draws our attention as reader to those 'non-linear' points in the pages as site of performance where we exit or fall through or out of the fabric. He also wrote a slight more extended version (also in 1961) which reads:

Word Event, Fluxversion 1. The audience is instructed to leave the theatre.
(see Fluxus Performance Workbook, 2002: 22-23)

Over the last 20 years it is not only the art object - the pagework, the book which has shifted and transformed its status according to the impact of 'other criteria' and 'other media' - but the site and location of the work; and the performative, interactive and collaborative possibilities of the page as itself a site. Early examples of this would include the Fluxus event scores above.

Page / City

The workshop 'Itinerant Texts' (run as a part of 'Group Dynamics' in May 2004) set out to create pageworks from the fabric and weave of texts 'found' through walking in the city. It made a direct link between the space of the page (as walked) and the space of the city (as written). Itinerant texts move between the city as a palimpsest or overlay of inscriptions, and the pagework as a moveable, foldable, transmissible, erasable site. In many ways the page contains, enfolds and constructs the city - with plans, maps, deeds, contracts, rights, public inscriptions - and constitutes a layering of ideological and cultural texts that inscribe communist, capitalist, religious, nationalist, and resistant ideologies onto the everyday readings of the city space. The city is built of an accretion of proliferating and decaying texts, an overlay of language behaviours which are inscribed and erased, re-inscribed and partly erased, partly written, forgotten, read, remembered.

The French writer Georges Perec in 'Species of Spaces' unfolds the page into the city and enfolds the city in its spaces and voids. The pagework, like the city, becomes a space of discontinuities:

I write: I inhabit my sheet of paper, I invest it, I travel across it. I incite blanks, spaces (jumps in meaning, discontinuities, transitions, changes of key. (Perec, 1974/99: 11)

His writing of spaces - the spaces of his writing - starts from the proposition that 'to live is to pass from one space to another' and moves outwards from the space of the pages to the bed with its sheets that record the generative acts of dreaming, of sexual activity, of birth-giving, of dying; via the building, the street, to the world and outer space before folding back to the page, the scrap of paper aspiring only to 'wrest a few precise scraps from the void as it grows, to leave somewhere a furrow, a trace, a mark or a few signs'. (1974/99: 92)

Texts and the itinerant pages that tentatively hold them are generated in another sense by the activity of walking: of walking as lineal and linear, directed and purposeful; of walking as drifting or wandering, or strolling, or ambling; of walking as framing or walking the beat; as surveillance, as mapping. The prevalence of walking practices in contemporary arts is as much to do with the democratised body, with rights of access, as it has to do with a desire to rediscover the city and to resist or enjoy the impositions of ideological or coercive planning. The linear walk - the guided tour - gives way to the *dérive* or drift as a means of active and interactive mapping in the same way as the page begins to shed its reliance on the lineal, the sequential and the consequential. If our lives are made to feel inconsequential it is because we feel that the everyday is inhabited and invested by increasingly remote and distanced structures. It is also perhaps a turn to strategies of inconsequence - the playful, the parodic - that recognise the resistant potential of the page as rough surface, as difficult territory, rather than as smooth, facile lure.

Page/ Fold

The fold, the possibility of wrapping, of 'emballage' – the pagework as wrapping as enfolding (and thus as John Hall has pointed out, making illegible and invisible its contents – is taken up in Kantor's 1957 manifesto on 'emballage' and might give some insight into the capabilities of the page as a dynamic space of performance – doubled (one side always hidden) and always in tension with itself – figure/ ground, textblock / pageshape.

Kantor writes that '[o]ne needs to eliminate certain parts of an object; 'erase' and make them invisible so as to be aware and to be conscious of them ...' Describing a performance he continues

... the actors were not visible at all – they were enclosed inside the sack. All the conflicts taking place inside would be transmitted through and intensified by subtle movements and different tensions in the external surface of that emballage. [...] On the other hand, the emballage (wrapping) performs a function that is so prosaic, so utilitarian, and so basic; it is enslaved to its own precious content to such a degree that when the content is removed, it is functionless, no longer needed, a pitiful sign of its past glory and importance. (1993:77)

The sheet as wrapping (and here we open up the whole associative imagery and iconography of the sheet – as corsage, as binding, as bound, and winding, as birthing) describes the relationship between the act of folding and writing (the stages of the ritual:

folding / tying up / sealing ... this gradation of actions, this adding of surprise effects as well as a human need and desire to store, isolate, hide, transfer, becomes and almost autonomous process. [...] Emballage – marked with the symbols of fragility, or urgency, of hierarchy of degrees of importance. [...] Emballage – when we want to send something important, something significant, and something private. Emballage – when we want to shelter and protect, to preserve, to escape the passage of time.

This idea of emballage seems to describe in very active and apposite terms the dynamic of the page – of the difficult and doubled relation of text to page. The text as mark quite materially becomes a part of the page through absorption, through chemical transformation, becoming wrapped within the material of the page itself. The page then is first of all a material space but also an ideological space and as such determines, frames and contains the types of performance that it enacts. As Georges Perec puts it:

There are few events which don't leave a written trace at least. At one time or another, almost everything passes through a sheet of paper, a page of a notebook, or of a diary, or some other chance support (a Metro ticket, the margin of a newspaper, a cigarette packet, the back of an envelope etc.) on which, at varying speeds and by a different technique depending on the place, time or moods, one or another of the miscellaneous elements that comprise the everydayness of life comes to be inscribed. (1974/99: 12)

Other Criteria

Marcel Duchamp's view that 'art making has to be based on terms other than those of the arbitrary, formalistic, tasteful arrangement of static forms' was a plea to let the world in on terms other than image depiction' as the sculptor Robert Morris noted. Contemporary practice increasingly seeks refuge in sites and strategies that resist 'image depiction' or its equivalents, concerning itself rather interdependencies and contexts as a cultural practice. The site of performance can no longer be thought of as separate from the intended environments and networks within which it takes place. There can no longer be an 'empty space' - whether black box or white cube or blank page - uncritically viewed as a neutral, uncontested, transparent, or a-cultural construct.

Such moves have contributed to the continuing de-stabilisation of conventional views of theatre and opened a space of performance which can contain or 'shelter' a plurality of practices and discourses, where relationships between text and performance are predicated as much on indeterminacy, accident, difference and the specifics of location, as on dialogue, narrative and the shadow of the pre-existing text. Approaches and attitudes to the generation of texts, the presence of the text in the work, and to the residues of textual presence in the wake of the performance event also begin to alter significantly. It is not just the form (or lack of form) of the text which facilitates in conventional relations between writing and performance, but an increasing re-reading of the assumptions that underlie what constitutes a text, what its material treatments are, what writing is, and where and how

it takes place. The page – like the city – is always in part a receptor surface – a surface on which the process of representation can be assembled, not a *tabula rasa* but a complex ground.

Paul Carter in his book on colonialism 'the Lie of the Land' picks up on Paul Valéry's remark (in *Poetry and Abstract Thought*) that 'the state of mind of a man dancing is not that of a man advancing through difficult country of which he is making a topographical survey or geological prospectus'. 'Dancing' here can be substituted for writing – indeed as Charles Olson remarked 'to write is to dance sitting down'. Reinterpreting it in the light of colonialism Carter argues that 'the man dancing can enjoy a certain state of mind, an absorption in his own movement, [...] because of the prior activities of the explorer and the surveyor'. These prior activities 'create the conditions for the emergence of the planar ground occupied by the dancer - and by extension, the poet, the orator and the actor. The metaphysical ground that Western art assumes - planar, linear, firm - presupposes the mobile, asymmetrical, variably-resistant ground of 'difficult country'. [...] He argues that the conventional rules of representation 'arise in part because the environment which might have determined and directed poetic form has, by an enclosure act at once conceptual and architectural, been neutralized. [...] To some extent, the closure of Western poetic forms grows from a sense of occupying a stage rather than a radiating ground.' The radiating ground, like a hypertext, or net, or rhizome proposes not only alternative aesthetic structures but also alternative political and social structures.

The move - in contemporary practice - to re-discover the 'difficult country', to reject closure in favour of openness and fluidity, to replace the conditional realm of the 'as if' with the contingency of the temporary and indeterminate; the difficulties of negotiation and site, of difference, is identified in these starting points - which provide a tension or unstable relation between the idea of 'difficult country' and the 'receptor surface' allowing in the material of the world without 'image depiction'. The intention to re-make the page as a 'difficult space' - to make the page a site or radiating ground rather than a stage – not just a neutral ground for criticism or documentation or the playing out of conventional textual - but as a site that can attend to the 'lie of the land' - where the work is sited and situated, again opens up the page as a resistant and collaborative site of performance.

References:

- Bringhurst, Robert (1999) *The Elements of Typographic Style*, Vancouver: Hartley & Marks
- Carter, Paul (1996) *The Lie of the Land*, London: Faber & Faber
- de Certeau, Michel (1986) *The Practice of Everyday Life*, Berkeley: U.California Press
- Hall, John (2004) 'Reading (il)legible Pages' in *Performance Research* Vol.9, No.2 'On the Page'
- Morris, Robert (1993) 'Some Notes on the Phenomenology of Making' in *Continuous Project Altered Daily*, Cambridge, Mass.: MIT Press
- Perec, Georges (1999) *Species of Space & Other Places*, London: Penguin
- Steinberg, Leo (1972) *Other Criteria*, New York and London
- Wallis, Brian (1998) 'The Artist's Book and Postmodernism' in *Artist/ Author: Contemporary Artists' Books* ed. Cornelia Lauf & Clive Philpott, New York: DAP
- Young, Karl (2000) 'Notation and the Art of Reading' in *A Book of the Book* eds. J.Rothenberg & Steve Clay, New York: Granary Books

Acknowledgement.

A later version of this talk is published as 'The Page as Performance Space' in *Performance Research* Vol. 9, No. 2 'On the Page' (June 2004), London: Routledge / Taylor & Francis, pp. 1-6

Putopisne stranice

Ric Allsopp

S engleskog prevela Marina Miladinov

Kratak razgovor (ili šetnja) po tekstovima i stranicama

Ideja bilježenja podrazumijeva ili čak zahtijeva izvedbu. Praktički svaki oblik pisanja neka je vrsta bilježenja, a svaki je oblik čitanja neka vrsta izvedbe. [...] Istodobno, bilježenje nije statička konvencija, već spona između velikih područja suvremene prakse. (Karl Young u: Rothenberg & Clay, 2000: 25-49)

Ono što je ovdje, u stajalištu Karla Younga o bilježenju i pisanju, očito, to je da pisanje nije odvojeno od svojeg čitanja. Pisanje ili bilježenje ne preuzima pasivnu linearnost (slijed linija) od čitatelja, već aktivni i materijalni angažman čitatelja na pisanju stranice kao mjesta izvedbe, kao kompleksa, kao načina transmisije, oblikovanog pomakom na 'druge kriterije' i 'druge prostornosti', koje se odupiru ili obavijaju linearno, geometrijsko i planarno. Eklektične točke referencije su sljedeće: ideja kompleksnoga Jeromea Rothenberga – kompleksnosti primitivnoga, iskonskoga, onoga što je odbačeno ili naprosto nije viđeno; esej kritičara Lea Steinberga o Rauschenbergu iz 1968. godine, poznat kao 'Drugi kriteriji'; 'drugo oprostorenje' Michela de Certeaua – uključivanje svakodnevnog kao prostornog konstrukta; Kantorove ideje o 'ambalaži' ili zamatanju; ideje Paula Cartera o planarnome; i stajalište Charlesa Olsona o kompozicijskom polju. (1) Referencija je interdisciplinarna i uključuje arhitekturu, poetiku, kazalište, likovne umjetnosti, ples i pisanje u vremenskom, prostornom i izvedbenom smislu. Suvremeni *pagework* tako se odnosi i na povijest umjetnikove knjige i na akumulaciju umjetnikovih stranica koje su objavljene u časopisu *Performance Research Journal* nakon 1996. godine – suvremeni arhiv radova koji se bave konkretno stranicom kao mjestom izvedbe.

¹. Vidi predgovor Jeromea Rothenberga (1968.) uz: 'Technicians of the Sacred' u: *Pre-Faces & Other Writings*, New York: New Directions, 1981., str. 69-75; Leo Steinberg, *Other Criteria*, New York and London, 1972., str. 61-98; Michel de Certeau, *The Practice of Everyday Life*, Berkeley: U. California Press, 1986.; Paul Carter, *The Lie of the Land*, London: Faber & Faber, 1996.; Charles Olson, 'Projective Verse' (1950.) u: *Selected Writings*, ur. Robert Creeley, New York: New Directions, 1966.

Pageworks / Sheetworks

Stranica, presavijeni list papira na putu u knjigu ili iz knjige. List kao dvostrana, putna površina. Površina kao omeđeno područje pripremljeno za primanje i davanje, da bude ispisano i pročitano.

Svako od toga implicirano je u drugome. Svako se kreće prema ili od naravi knjige, naravi izvedbe ili možda naravi grada – osobito migracijskog ili metaforičkog grada o kojemu govori Michel de Certeau – koji 'klizi u čisti tekst planiranog ili čitljivog grada'.

Pišući o knjigama umjetnikâ i postmodernizmu, Brian Wallis kaže da, 'umjesto tradicionalnog, izlagajućeg pisanja pa čak i eksperimentalnih tekstova', suvremeni *pagework* predstavlja 'sasvim drugačiji pristup tekstualnoj produkciji', pristup koji

[d]ovodi u pitanje prihvaćena mjesta, strukture i značenja diskursa. Umjesto estetske inovacije služi se aproprijacijom i prenamjenom postojećih glasova, stilova i žanrova; umjesto koherencije konvencionalnog teksta daje prednost formi koja je fragmentarna, neriješena, digresivna i prožeta drugim tekstovima; umjesto svemoćnog autora priznaje skupnost glasova i aktivno sudjelovanje čitatelja; umjesto novog ili originalnog prihvaća razumijevanje jezika i priča kao nešto što je 'već napisano' i oblikovano društvenim i političkim okolnostima. (Wallis, 1998:98)

Novija povijest interesa i aktivnosti na stranici/listu kao mjestu izvedbe, kao materijalnom prostoru, može se pratiti unatrag sve do rađanja umjetnikova *bookworka* i *pageworka* šezdesetih i sedamdesetih godina 20. stoljeća. Umjetnikova knjiga, a u proširenom smislu i *pagework*, postaje medij za istraživanje međa i odnosa teksta, površine i vizualne slike, koji su bili i jesu otporni na ono što je španjolski pjesnik i pisac Ulises Carrion nazvao 'starom umjetnošću knjiga'. *Pagework*, osobito u odnosu prema svojim mogućnostima proširenja i dimenziji koju mu daju digitalni mediji (neuvezana knjiga, hipertekstovi, kibertekstovi, tekući mediji itd.) sve više prekriva druga proširena mjesta izvedbe koja su tijekom proteklih dvadeset godina postala normativni prostor suvremene prakse. Carrion je zamijetio da je stara umjetnost knjiga uspostavljala intersubjektivnu komunikaciju u nekom 'apstraktnom, idealnom i neopipljivom prostoru', dok se u novoj umjetnosti (primjer za koju je konkretna poezija), iako je intersubjektivna komunikacija još uvijek intersubjektivna, prostor odvija na konkretnom, realnom, fizičkom prostoru: na stranici.

Na početku svojeg eseja 'Čitanje (ne)čitljivih stranica' (Hall, 2004: 15-22) John Hall se pita 'pruža li stranica uvijek otpor? Je li stranica istodobno otpor i mamač?' Je li stranica neutralna ili možda izbrišana površina s koje se jezik može obrati i ponovno uspostaviti kao govor ili doživljaj? Osobno smatram da je niz povijesnih i suvremenih pomaka na 'druge kriterije' stranice kao neispisive površine pretvorio stranicu (u kontekstu suvremene umjetničke prakse) u problematično, rezistentno, zrnato, materijalno i kolaborativno mjesto koje, svraćajući pozornost na svoju dvostrukost u odnosu na tekst, postaje mjesto izvedbe.

Linearnost stranice (prvi od tri vektora – linearnost, uokvirivanje i mapiranje – koje John Hall asocira uz stranicu) kulturalno je najprodorniji i najdominantniji modus. To je modus u kojemu stranica kao materijalni entitet gotovo nestaje kao prostor, dopuštajući čitatelju (donekle u duhu britanske putovnice) da 'prođe slobodno, bez zaustavljanja ili prepreke' i omogućuje mu 'pomoć i zaštitu kakva mu može zatrebat'.

Tendencija da se svakoj stranici pristupa u linearnom modusu ili da se smatra da stranice djeluju *samo* u tom modusu, ili pak da se odustaje od čitanja ako se stranica pokaže odviše rezistentnom, postaje slijepa točka s koje se drugi oblici *pageworka* ne mogu sagledati kao čitljivi. Rađanje *pageworka* (da ne spominjemo same stranice) kao mjesta izvedbe koje zahtijeva interaktivan ili recipročan angažman, kao mjesta pisanja/upisa **kao** izvedbe, a ne **za** izvedbu, daje do znanja da je stranica jednako tako 'otvoreno polje' kao što je i pomak s tradicionalnih prostora (u kazalištu, plesu ili performansu u likovnoj umjetnosti) značio radikalno prepozicioniranje onoga što sačinjava okvir, kontekst i sadržaj umjetničkog djela.

U svojoj knjizi o elementima tipografije Robert Bringhurst primjećuje da 'u svijetu krcatom neželjenim porukama tipografija često mora privući pozornost prije no što je pročitaju. Ipak, da bi bila pročitana, ona se mora odreći pozornosti koju je privukla'. Ta dvostrukost stranice kao primarnog mjesta tekstualnog djela uvijek kopira njezinu pojavnost i njezina je slijepa točka. Stranica, ispisan list ili površina, znači dinamiku: drugim riječima, kod stranice kao aktiviranog stroja za čitanje/pisanje uvijek postoji tenzija između njezine materijalnosti i sposobnosti da izrazi i prenese svoja značenja, svoje upise.

Kako bi pojasnila tu dvostrukost, Ellen Lupton u svojem eseju 'Dizajn kao dekonstrukcija' (1996.) tvrdi kako bi svrha izučavanja tipografije i pisanja, koje bi obilježila dekonstrukcija, bila 'istražiti strukture koje dramtiziraju upad vizualne forme u verbalni sadržaj, invaziju 'ideja' grafičkim znakovima, prazninama i različitostima'.

Praznina, razmak među znakovima, izlomljena priroda pisanja, njegov karakter 'nečega između' i njegova rastavljenost – koji su na svoj 'linearizirajući' način prikriveni ili potisnuti ritmičkim tijekom od retka do retka, tijekom čitateljeva 'prolaza kroz' prostor stranice – upravo je to točka u kojoj se, prema Duchampovu mišljenju, 'svijet pušta da uđe u kontekstu drugačijem od slikanja slika' – performans čitanja, stranice kao mjesto izvedbe aktivirane su prazninama, rastavljanjem i poteškoćama, koji postaju očiti pri upadu vizualne forme u prostorna protezanja stranice. Praznina je konvencionalno potisnuta te djeluje prvenstveno na slijepoj točki pisanja. Slijedeći redak, pisac i nakon njega čitatelj dolaze na stranicu i odlaze s nje kroz njezine ulaze i izlaze, a da sama građa stranice ne privlači njihovu pozornost. Didaskalije *eventa* Georgea Brechta pod nazivom *Fluxus* (iz 1961.) glase:

Word Event. Exit

što u tom kontekstu možda privlači našu čitateljsku pozornost na one 'nelinearne' momente na stranicama kao mjestu izvedbe gdje izlazimo ili propadamo ili ispadamo iz tkanja. Brecht je napisao (također 1961.) i ponešto proširenu verziju, koja glasi:

Word Event, Fluxversion 1. Publika je upućena da napusti kazalište.
(vidi: Fluxus Performance Workbook, 2002: 22-23)

Tijekom posljednjih 20 godina ne radi se samo o umjetničkom predmetu – *pageworku*, knjizi koja je pomaknula i promijenila svoj status u skladu s utjecajem ‘drugih kriterija’ i ‘drugih medija’ – već o mjestu i lokaciji rada; i također o performativnim, interaktivnim i kolaborativnim mogućnostima stranice koja je i sama mjesto izvedbe. Među prvim primjera za to nalaze se gore navedene didaskalije za Fluxus.

Stranica / Grad

Radionica ‘Putopisni tekstovi’ (održana u sklopu simpozija ‘Grupne dinamike’ u svibnju 2004. godine) trebala je stvoriti *pagework* iz materijala i tkanja tekstova koji su ‘pronađeni’ u šetnji gradom. Tako je uspostavljena direktna veza između prostora stranice (po kojemu se hoda) i prostora grada (po kojemu se piše). Putopisni tekstovi kreću se između grada kao palimpsesta, ili gornjeg sloja natpisa, i *pageworka* kao pomičnog, sklopivog, prijenosnog i izbrisivog mjesta. Stranica na više načina sadrži, obuhvaća i konstruira grad – pomoću planova, karata, isprava, ugovora, prava, javnih natpisa – te uspostavlja slojevitost ideoloških i kulturnih tekstova koji upisuju komunističke, kapitalističke, vjerske i nacionalističke ideologije, kao i ideologije otpora, u svakodnevna čitanja gradskog prostora. Grad je napravljen od nakupina nastajućih i propadajućih tekstova, naslojavanjem jezičnih ponašanja koja se upisuju i brišu, ponovno upisuju i djelomično brišu, djelomično upisuju, zaboravljaju, čitaju, pamte.

Francuski autor Georges Perec u eseju ‘Vrste prostora’ razvija stranicu u grad i ovija grad njezinim prostorima i prazninama. *Pagework*, baš kao grad, postaje prostor diskontinuiteta:

Pišem: Ja nastanjujem svoj list papira, obilježavam ga, putujem preko njega. Potičem praznine, razmake (skokove u značenju, diskontinuitete, prijelaze, promjene ključa.
(Perec, 1974/99: 11)

Njegovo pisanje prostorâ – prostorâ njegova pisanja – počinje propozicijom da ‘živjeti znači prelaziti iz jednog prostora u drugi’ i kreće se prema van, iz prostora stranica u krevet s plahtama koje bilježe generativne činove sanjanja, spolne aktivnosti, rađanja ili umiranja; preko zgrade i ulice u svijet i izvanjski prostor, prije no što se slože natrag na stranicu, na komad papira koji teži samo tome da ‘otme nekoliko detaljnih komadića iz praznine dok raste, da negdje ostavi brazdu, trag, biljeg ili nekoliko znakova’.
(1974/99: 92)

Tekstove i putopisne stranice koje ih provizorno drže generira u drugom smislu aktivnost hodanja: hodanja kao nečeg linijskog i linearnog, usmjerenog i svrhovitog; hodanja kao šetanja ili lutanja, tumanjanja ili kaskanja; hodanja kao uokvirivanja ili hodanja u ritmu; kao nadziranja, kao mapiranja. Prevladavanje hodajućih praksi u suvremenoj umjetnosti vezano je za demokratizirano tijelo, za prava na pristup, baš kao i za želju da se ponovno otkrije grad i da se odbaci ili uživa u onome što nameće ideološko ili prisilno planiranje. Linerano hodanje – turističko razgledavanje – ustupa mjesto *dériveu* ili šetnji kao sredstvu aktivnog i interaktivnog mapiranja na isti onaj način kao što se i stranica počinje oslobađati svojeg oslanjanja na linearno, sljedno i posljedično. Ako osjećamo da su naši životi nedosljedni, to je zato što osjećamo da je svakodnevica nastanjena i obilježena sve udaljenijim i distanciranim strukturama. Možda i okretanje prema strategijama nedosljednosti – prema zaigranosti ili parodiji – priznaje rezistentni potencijal stranice kao hrapave površine, kao problematičnog teritorija, a ne kao glatke, lake kušnje.

Stranica/ Presavijanje

Presavijanje, mogućnost zamatanja, ‘ambalaže’ – *pagework* kao omatanje kao presavijanje (čime je, kako ističe John Hall, njegov sadržaj učinjen nečitljivim i nevidljivim) preuzet je u Kantorov manifest o ‘ambalaži’ iz 1957. godine i može donekle pružiti uvid u sposobnosti stranice kao dinamičnog izvedbenog prostora – udvostručene (budući da je jedna strana uvijek skrivena) i uvijek u tenziji sa samom sobom – znak/pozadina, tekstualni blok/oblik stranice.

Kantor piše da je ‘[p]otrebno eliminirati određene dijelove predmeta; ‘izbrisati’ ih i učiniti ih nevidljivima kako bismo ih primijetili i postali ih svjesni ...’ Opisujući jedan performans, on nastavlja:

... glumci uopće nisu bili vidljivi – bili su zatvoreni u vreći. Svi sukobi do kojih je dolazilo unutar vreće bili su prenošeni i intenzivirani neznatnim kretanjima i raznim napetostima na izvanjskoj površini te ambalaže. [...] S druge strane, ambalaža (omot) ima funkciju koja je tako prozaična, tako utilitaristička i tako temeljna; ona je rob vlastitog dragocjenog sadržaja do te mjere da ostaje bez funkcije kada se taj sadržaj odstrani, više nije potrebna, samo je još jedan znak svoje prošle slave i važnosti. (1993:77)

List kao omot (i tu otvaramo cijeli skup asocijativnih slika i ikonografije lista – kao korzet, kao uvez, kao međa i uvijanje, kao rađanje) opisuje odnos između čina presavijanja i pisanja (faze obreda):

presavijanje / vezanje / pečačenje ... to stupnjevanje postupaka, to dodavanje iznenađujućih efekata, kao i ljudska potreba za pohranjivanjem, izoliranjem i prenošenjem, postaje gotovo autonoman proces. [...] Ambalaža – obilježena simbolima krhkosti, hitnosti, hijerarhije stupnjeva važnosti. [...] Ambalaža – kada želimo poslati nešto važno, nešto bitno i nešto osobno. Ambalaža – kada želimo skloniti i zaštititi, sačuvati i izbjeći zub vremena.

Čini se da ta ideja ambalaže na vrlo aktivan i prikladan način opisuje dinamiku stranice – težak i podvojen odnos teksta i stranice. Tekst kao oznaka postaje sasvim materijalno dio stranice apsorpcijom, kemijskom transformacijom, time što biva oмотan materijalom same stranice. Stranica je tako prije svega materijalan prostor, ali i ideološki prostor i kao takva određuje, uokviruje i sadrži one vrste performansa koje izvodi. Kako kaže Georges Perec:

Malo je događaja koji ne ostave barem neki pisani trag. Prije ili kasnije gotovo sve prođe listom papira, stranicom bilježnice ili dnevnika, ili pak nekog drugog slučajnog nosača (tramvajske karte, ruba novinske stranice, stražnje strane koverte itd.), na kojemu, različitom brzinom i različitim tehnikama, ovisno o mjestu, vremenu i raspoloženju, biva ispisan ovaj ili onaj među raznovrsnim elementima koji sačinjavaju životnu svakodnevicu. (1974/99: 12)

Bibliografija:

Bringhurst, Robert, *The Elements of Typographic Style*, Vancouver: Hartley & Marks, 1999.

Carter, Paul, *The Lie of the Land*, London: Faber & Faber, 1996.

de Certeau, Michel, *The Practice of Everyday Life*, Berkeley: U. California Press, 1986.

Hall, John, 'Reading (il)legible Pages' u: *Performance Research* sv. 9, br. 2 'On the Page', 2004.

Morris, Robert, 'Some Notes on the Phenomenology of Making' u: *Continuous Project Altered Daily*, Cambridge, Mass.: MIT Press, 1993.

Perec, Georges, *Species of Space & Other Places*, London: Penguin, 1999.

Steinberg, Leo, *Other Criteria*, New York and London, 1972.

Wallis, Brian, 'The Artist's Book and Postmodernism' u: *Artist/ Author: Contemporary Artists' Books*, ur. Cornelia Lauf i Clive Philpott, New York: DAP, 1998.

Young, Karl, 'Notation and the Art of Reading' u: *A Book of the Book*, ur. J. Rothenberg i Steve Clay, New York: Granary Books, 2000.

Drugi kriteriji

Stajalište Marcela Duchampa da se 'umjetnička djelatnost mora zasnivati na nečemu drugom do proizvodnjom, formalističkom i ukusnom uređenju statičnih formi' bilo je molba da se 'svijet pusti da uđe drugačije nego slikanjem slika', kako primjećuje kipar Robert Morris. Suvremena praksa sve više traži utočište u mjestima i strategijama koji se odupiru 'slikanju slika' ili njegovim ekvivalentima, baveći se više međuovisnostima i kontekstima kulturne prakse. O mjestu izvedbe više se ne može misliti kao odvojenom od planiranih okoliša i mreža u kojima se ona događa. Ne može više postojati 'prazan prostor' – bila to crna kutija, bijela kocka ili prazna stranica – na koji bi se nekritički gledalo kao na neutralan, neupitan, transparentan ili akulturalan konstrukt.

Takva su kretanja pridonijela sve većoj destabilizaciji konvencionalnih pogleda na kazalište i otvorila izvedbeni prostor koji može sadržavati ili 'pružiti utočište' brojnim praksama i diskursima, gdje se odnosi između teksta i izvedbe jednako temelje na neodređenosti, slučajnosti, različitosti i specifičnim svojstvima lokacije kao i na dijalogu, narativi i sjeni već postojećeg teksta. Pristupi i stajališta prema proizvodnji tekstova, prema pristutnosti teksta u djelu i ostacima tekstualne prisutnosti uoči performansa također doživljavaju znatne promjene. Ne radi se samo o formi (ili nedostatku forme) teksta, koja olakšava konvencionalne odnose između teksta i izvedbe, već o sve češćoj reinterpretaciji postavki koje stoje iza pitanja što sačinjava tekst, kakvi su njegovi materijalni tretmani, što je pisanje i gdje i kako se ono događa. Stranica je – baš kao i grad – uvijek dijelom receptivna površina – površina na kojoj se može sklopiti proces reprezentacije: ne *tabula rasa*, već kompleksna osnova.

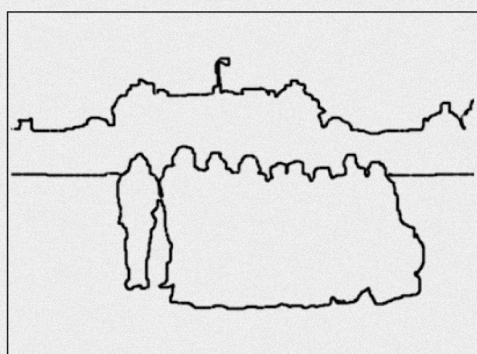
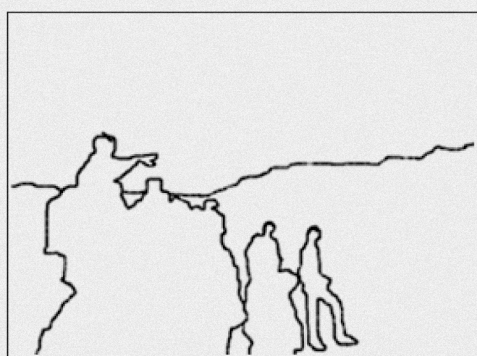
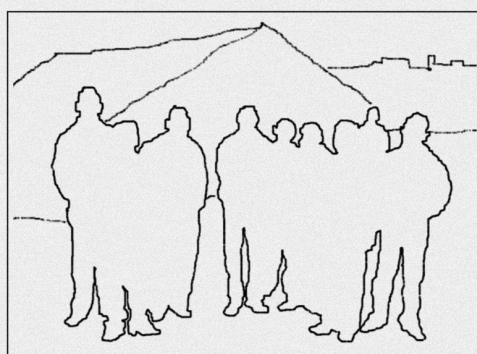
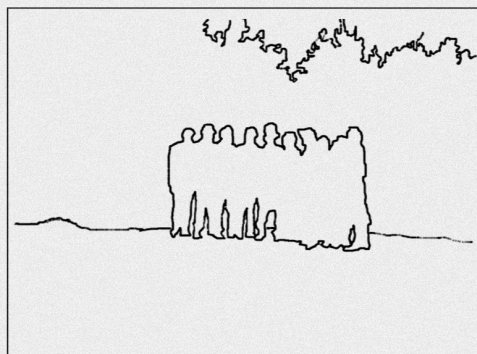
Paul Carter u svojoj knjizi o kolonijalizmu pod naslovom 'Položaj zemlje' citira primjedbu Paula Valerija (iz knjige *Poezija i apstraktna misao*) da je 'duhovno stanje čovjeka koji pleše nije isto kao i ono čovjeka koji se probija kroz neki težak teren i izvodi topografsko mjerenje ili geološki pregled'. 'Plesanje' se tu može zamijeniti pisanjem – jer kao što primjećuje Charles Olson, 'pisati znači plesati sjedeći'. Reinterpretirajući to u kontekstu kolonijalizma, Carter izjavljuje da 'čovjek koji pleše može uživati u određenom duhovnom stanju, uronjenosti u vlastito kretanje [...] zbog prethodnih aktivnosti istraživača i geodeta'. Te prethodne aktivnosti 'stvaraju uvjete za pojavu planarnog tla koje zauzima plesač – a u širem smislu i pjesnik, govornik i glumac. Metafizičko tlo koje preuzima umjetnost Zapada – planarno, linearno, čvrsto – pretpostavlja mobilno, asimetrično, raznovrsno otporno tlo 'teškog terena'. [...] On tvrdi da se konvencionalna pravila reprezentacije 'dijelom javljaju zato što je okoliš koji je mogao odrediti i usmjeriti poetsku formu neutraliziran činom konceptualnog i istodobno arhitektonskog ograđivanja. [...] U određenoj je mjeri zatvaranje poetskih formi Zapada rezultat osjećaja stupanja na pozornicu umjesto isijavajućeg tla.' Isijavajuće tlo, kao i hipertekst ili mreža, ili pak podanak, ne nudi samo alternativne estetske strukture, već i alternativne političke i društvene strukture.

Kretanje u suvremenoj praksi, kojim se želi iznova otkriti 'težak teren' i odbaciti ograđivanje u prilog otvorenosti i tečnosti, kao i zamijeniti uvjetno carstvo onoga 'kao da jest' slučajnošću privremenog i neodređenog; poteškoće pregovaranja, mjesta i različitosti – sve se to prepoznaje u tim početnim točkama, koje stvaraju tenziju ili nestabilan odnos između ideje 'teškog terena' i 'receptivne površine', koja pušta da uđe grada svijeta bez 'slikanja slika'. Namjera da se stranica preradi kao 'težak prostor' – da se stranica učini mjestom isijavajućeg tla, a ne pukom pozornicom – ne samo neutralnim tlom za kritiku ili dokumentaciju ili pak odigravanje konvencionalnog tekstualnog, već mjestom koje odgovara 'položaju zemlje' – gdje se rad postavlja i smješta, iznova otvara stranicu kao rezistentno i kolaborativno mjesto izvedbe.

Kasnija verzija ovog izlaganja objavljena je pod naslovom 'The Page as Performance Space' u: *Performance Research*, sv.9, br.2 'On the Page' (lipanj 2004.), London: Routledge/ Taylor & Francis, str. 1-6.

group.jpg →→→

a project by Tim Etchells and Vlatka Horvat



group.jpg Seven men; three squatting, four standing. Arranged in a group, facing the camera, all smiling. Outdoors, a cold place – thick coats and snow on the ground – but also brilliant sunshine. Behind the guys – a solar panel, or some other sort of equipment. There is something protruding from it on the left-hand side – an aerial? Orange coats: two, both squatting. Yellow coats: two, both standing. Blue coats: three, one squatting, two standing. Sunglasses: three, two standing (one with yellow coat, one with blue coat), the other squatting, with orange coat. Hats: five (the guy with the orange coat and sunglasses who is squatting does not have a hat, neither does the guy with the yellow coat but no sunglasses who is standing in the centre). Scientists? They look like they achieved something. They got there, wherever there is. Or they erected this equipment together. The picture was taken to mark their achievement.

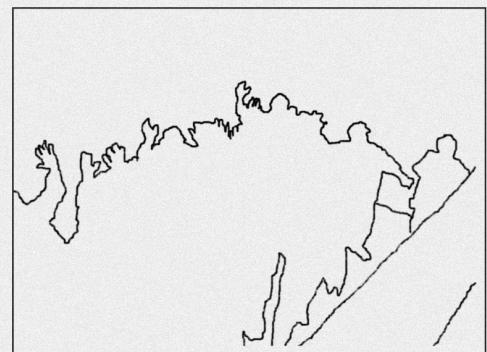
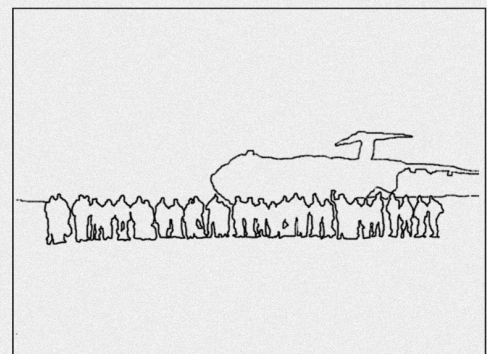
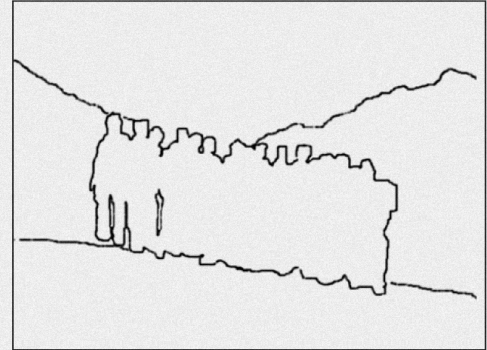
group.jpg A group of people posing in their full surgical regalia in what seems like an operating hall of a hospital. All are dressed in plastic surgical coats over jeans, the coats covering their entire bodies from below the knee up to their necks. All are wearing white surgical face masks and light blue caps which cover their entire heads and faces, leaving only the eyes visible. According to the eyes, all have serious expressions on their faces, except for two in the middle, who seem to be smiling underneath their masks. Of fourteen of them, three seem to be women, though it's hard to tell for sure with all the masks. All are wearing brightly colored rubber gloves – green, yellow, or blue. All, except for the tallest man standing on the left edge in the second row, look too young to be real doctors. All, except for three, are looking straight into the camera – performing confidence more than exuding it. Of the remaining three, two look anxious and one looks frightened. They are probably medical students.

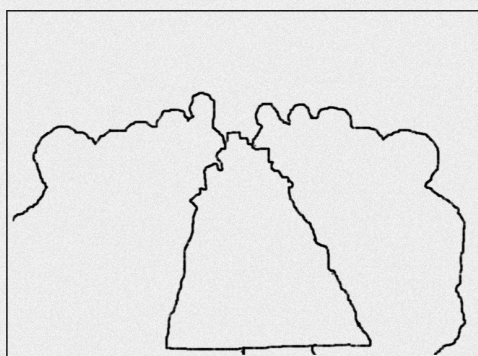
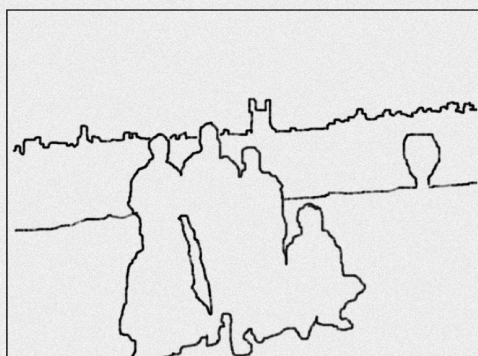
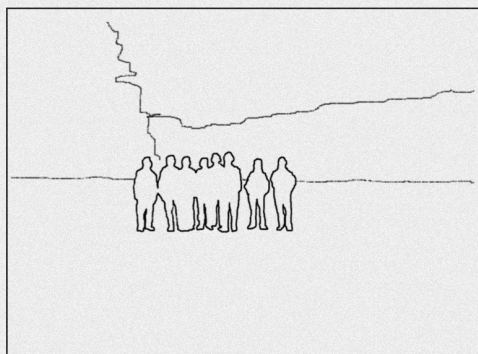
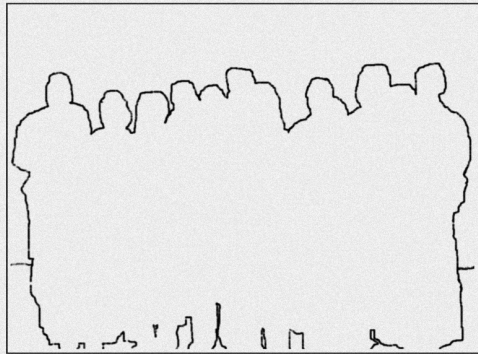
group.jpg Ten pre-pubescent girls, three kneeling, seven standing behind. All wearing swimsuits, facing the camera and standing closely together between two bunk beds in what looks like a small cabin. Forced or exaggerated smiles: three. Medium smiles: two. Blank looks/half smiles: five. Black swimsuits: five (two medium with smiles and three with blank looks/half smiles). Floral swimsuits: four (three standing with forced or exaggerated smiles and one kneeling with a blank look/half smile). The girl standing at the back with a blank look/half smile is otherwise pretty well hidden by the ones standing in front of her so the swimsuit can't really be seen. Seven blondes and three brunettes. One blonde is kneeling the rest are standing. All the ones with exaggerated smiles are blondes. It looks like they're on some sort of summer camp. They took this picture so they would not forget each other when they went home or so that they could show their friends who were not there what a good time they had.

group.jpg A group of middle-aged men standing idly on a dirt road, in front of a makeshift house or hut of some kind – a provisional-looking bright yellow structure with red Arabic writings on it, seemingly made of scrap wood. There is straw on the ground where they are standing. All are looking straight at the camera. They all appear reserved, donning hesitant half-smiles, as if unsure whether posing for this picture is a good idea or not. All but one are dressed in simple working-men-type clothes. The second one from the left is wearing cream trousers and a cream vest over a white dress shirt. They were perhaps caught there on their way to work – the man in the cream outfit must have a totally different job than the rest of them. All but one are concealing their hands – they are either crossed on their chests, stuck in their pockets, or hidden behind their backs. All but one have nothing to carry – no bags, cases, or items. The only one that does – the second man from the left, dressed in a checkered jacket over a blue V-neck sweater – is holding a folded red towel. They all part their hair the same way from the right to the left. Must be local fashion or the standard way the barbers there cut hair of middle-age men. All are squinting, facing towards the sun.

group.jpg Five men and five women, all dressed formally, standing in a line on a neatly mowed green lawn, behind them a high green hedge and the tops of some trees. The figures are slightly sideways in relation to the camera. Men, all on the left side of the line, have their right sides turned forward, whilst the women, standing on the right side of the line, have their left sides forward. The men are wearing dark suits and white shirts. Three

wearing ties (two blue, one red), one wearing no tie, and one (the furthest to the right of them, toward the centre of the line) wearing a white cravat. This man also has a flower in his lapel, a top hat, white gloves, and a cane. Two men (no tie on the far left and red tie beside him) are also wearing sunglasses. One of the men with sunglasses is not smiling at the camera, while the other gives it a half smile. The top hat man has a half-smile and the man to his right, has a full generous smile. The man with blue tie and no sunglasses is not looking at the camera; rather, he is staring directly across the picture and smiling either at the man in the top hat or at the woman standing next to him (impossible to tell). All the women are wearing dresses (two black, two pale green, one purple), three (in the purple and black dresses) wearing hats. Two (black dresses) have full smiles, a third (purple dress) has an almost full smile. The two women in green dresses look stiff and awkward, especially one who has her arm bent at the elbow and raised slightly in front of her at waist level, the fingers of the hand splayed, in a posture that could seem elegant but here looks stiff and un-natural. The central woman in the line holds a bouquet of flowers pointed downwards, at the ground. They look like they are at a wedding, with unsmiling central bouquet-woman and the man beside her (top hat, cane, gloves, and not smiling) being the bride and groom. The gazes of the subjects are not to the camera which has taken this particular picture; instead, their eyes are directed slightly off to the right, to another, presumably more important or official camera. Thus this picture is in itself an uncomfortable one – posed, but somehow improper, formal, but somehow illegitimate. **group.jpg** A group of two guys and two girls lounging on top of a pale purple picnic blanket laid on the rough grass of what might be a field or a park. All are looking at the camera from an upside-down position, but one of them (a guy to the right) is more lying on his side. All are wearing jeans and smiling widely. They seem completely comfortable with each other – they are close friends, or two couples perhaps – all bodies intertwined, all legs bent at the knees, heads resting on or against another person. Hard to say much more. **group.jpg** It seems to be night. Six people arranged in two rows of three, leaning on the railings of a bridge, with blurred water and glowing lights of a city behind them. The back row is two men and a woman – all standing, the front row three men, two of whom are squatting simply, the third also squatting but with one knee on the ground. To the right of the group is a set of coin-operated binoculars on a silver stand. In the front row, two guys are wearing training shoes and the one with his knee on the ground is wearing sandals. Sandals guy is wearing shorts. You can't see the shoes of the ones in the back row. The other guys are wearing jeans (two dark pairs – centre front row and centre back row, one light pair front row left). The remaining guy (back left) is wearing light-colored sweat-pants. One guy wears a gray striped shirt. Three men wear plain white tops – one t-shirt, one v-necked with long sleeves. A third man is also wearing a white top with long sleeves, but this one is decorated with a black rectangle. This same guy is wearing a wide scarf with a black-and-white pattern of squares, thrown across his shoulders. The woman is dressed in a dark blue sari with shiny silver trim. She has glasses, as does the guy in front of her (the one in shorts and sandals who has his knee on the ground). Three men have moustaches. Everyone is smiling. Only one person shows his teeth – the one with glasses, dressed in shorts and sandals and with his knee on the ground again – this guy seems to be a magnet of special features that need extra description. He doesn't like to do anything the same as anyone else and makes everything very complicated for me while I am doing this job. This same guy is also one of the two people who have bags. His bag is on a strap across his chest – in fact, all you can see is the strap but I think it's sure there is a bag there. There is also a guy in the back row who probably has a rucksack type bag – you can only see the straps of that too. They all have black hair. Two people have their arms by their sides. One has his arms folded. Two squatting ones have their elbows resting on their knees and arms kind of crossed, the final squatting one is resting his elbow on his knees too, but his arms aren't crossed, more pointed outwards. Three people definitely have wristwatches. Two you can't really tell if they do have





them or not because of the long sleeves. Shorts and sandals guy (inevitably?) is the only one where we can say for sure he has no wristwatch. (Maybe he has one but it's in his pocket or in the hotel). They are probably tourists, perhaps related to each other – the woman and the guy with the scarf look vaguely older and could be parents of at least one of the others. The photograph looks like it could have been taken by a stranger.

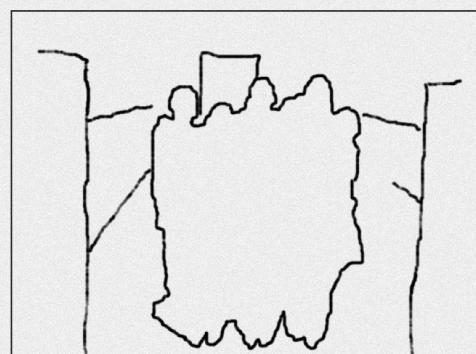
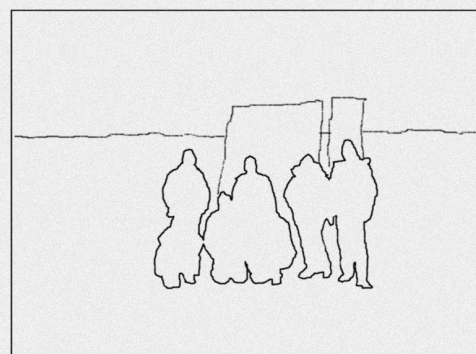
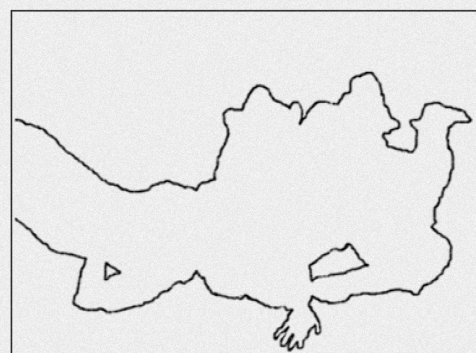
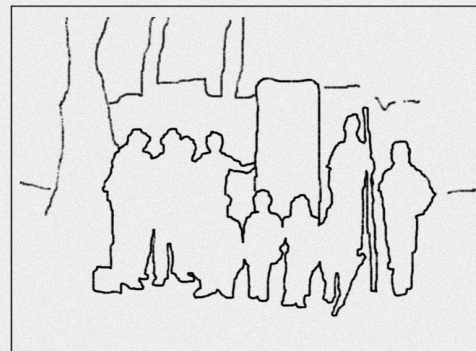
group.jpg A pretty large group of people standing in a line in front of an airplane on a snow-covered field. All are wearing identical uniforms – thick light colored ski jackets with a dark band across the shoulders. All have lots of luggage – bags, bundles, camera cases. All but one are wearing pants – a woman (fifteenth from the left) is wearing a long skirt. They are shot from a great distance so they all look like indistinguishable blobs. Although it's impossible to see their faces (distance), they all appear clearly proud to be there – standing upright in line for the picture, aware of the camera and of the apparent magnitude of the occasion and of their own importance in it. They seem like they are explorers ready to embark on (or conclude) some sort of Nordic expedition. They are all relaxed, arms hanging by their sides, except for two people – eighth and ninth from the right – who are waving to the camera enthusiastically.

group.jpg Thirteen young men in ill fitting green army camouflage uniforms/jumpsuits standing on an expanse of gravel just outside some low buildings. At the centre of the ragged group is one boy sitting on a bench. Another boy is sitting on a crude wooden table and is more or less obscured by the group. Six of them are holding things. One is holding toilet rolls, three gas masks, one shoes, and one an object that cannot be identified from this picture. Hoods up: five. Hoods down: three. No hoods: five. Pairs of eyes to camera: ten. Pairs of eyes cast down: three, including seated central boy, the one with toilet rolls and the one with the indecipherable object. Mouths open in something like shock (surprised by the camera?): three. Mouths closed: ten. Faint smiles: one (possibly two). Blank or sullen looks: twelve (possibly eleven). It looks like they are army cadets on a weekend expedition. No one was really expecting this photograph. I think they were standing around in the morning outside their huts and one of their colleagues (or maybe one of the group leaders) came toward them unexpectedly, yelling out “Hey! Over here!” and then took the picture.

group.jpg A group of young nerdy-looking people gathered around the table at a diner or cafeteria-style restaurant. All are guys except for two, or maybe three – hard to tell. All seem somehow uneasy or uncomfortable with one another – body language polite and proper, but apparently reserved and self-conscious. All except for two have extremely broad, but strained smiles, – the one sitting at the edge of the table on the right is only halfway smiling, pursing his lips in a secretive kind of way; the second one on the left side of the table is not smiling at all. He (she?) looks serious, or bored, or concerned. They are possibly foreign exchange students and their hosts, or attendees of an academic conference on science or computer networking, or prospective candidates for some job, or coworkers from different offices of a large company on a team-building retreat. All except one look like they might have internal monologues running in their heads – except for the guy in a bright red t-shirt with stripes, sitting in the middle on the right side of the table. He alone seems to genuinely be enjoying himself.

group.jpg A tight group of twenty-one people aged between about 35 and 55, standing on the outer deck of a small fishing boat, looking up at the camera. Eleven with one arm raised (mostly waving but three making a V sign for victory and one performing a gesture that could be mistaken for a Nazi salute), six with both arms raised (mainly palms to the camera in celebration), four with arms by their sides. Two women and nineteen men. White or off white shirts/t-shirts/vests: eleven. Dark blue t-shirts: one. Black t-shirts: two. Lumberjack shirts over t-shirts: two. Striped blue and green vest: one. Green sweatshirt with writing, blue sweatshirt with writing, and blue and red tracksuit top: one of each. Sunglasses: ten. Moustaches: three. Beard: one. Two men have their faces completely obscured (each by the raised hand of someone in front of him, one of which is clutching a bottle). Three men with faces partly obscured (all by the raised hands of people in front of them). Four closely cropped

haircuts. Eight baseball caps. Smiles: twelve. Exaggerated grimaces: one. Blank expressions: three. Impossible to tell: five. Bottles of drink in hands: three (one mineral water obscuring the face of another group member as above, two Pepsis, of which one is in the unraised left hand of the woman with the striped blue and green top and the other is clutched by the grimacing guy just behind the possible Nazi saluter who also has sunglasses and is smiling). Fishing rod in hands: one. Men clutching a handful of unidentifiable material (paper or cloth?): one. A closer inspection of the picture reveals two further people whose presence is only indicated by – in the first case – a small clump of orange hair and a tiny bit of green t-shirt poking out from behind a large guy (black t-shirt, sunglasses, moustache, smiling) – the hair almost certainly belonging to another woman, which would bring the total group to twenty-two; and – in the second case – a small patch of light gray t-shirt and a fragment of neck cut off before the head at the left edge of the picture which would bring the total group to twenty-three. They seem to be on some sort of fishing trip although there are no fish in evidence. **group.jpg** A group of college-age people posing for a picture in front of a yellow-brick palace with a grandiose bronze statue in front. All are bundled up in winter coats. All but one are wearing hats or hoods – a girl in the middle of the back row is not wearing any head gear. All but one have their faces exposed – a guy kneeling in the middle is covering his with a scarf. They all seem cold, except for one guy who is lying nonchalantly on the ground, playing it very cool. He appears overly confident – cocky – and rather pleased with himself, but it is not clear why. They are all huddled together, their bodies touching or overlapping, except a girl in the blue jacket with a hood who is standing a bit off to the side, her bag around her torso postman-style, her arms behind her back. They look like university students on their graduation trip, or members of some study group visiting historical sites with their history teacher. All but three are facing straight at the camera – two at the right edge are looking at each other – flirtatious glance; the third is looking down at the ground. **group.jpg** Another group of twenty-one people aged from about 16 to about 60. Fourteen men and seven women (two of these are ambiguous and could possibly be boys). The group stands on the edge of a road which slopes downhill, left to right. Behind are mountains – wooded to the left, more distant and snow-capped to the right. On the right and partly obscured by the group is a small white church. Standing: sixteen. Squatting/kneeling: five (all women, one of them ambiguous). Clothing is all shirts and trousers, almost exclusively in blacks, blues, grays, browns, whites, and off-whites – a muted palate. The exceptions to this are a red baseball cap worn by one of the young men and a pink headscarf worn by one of the kneeling women. There are five other people wearing hats (all these hats are gray except one which is black). Most of the people (probably hikers) are smiling. Two of them (a youngish man and a youngish woman) are posed in a way that is slightly exaggerated, seemingly pleased with themselves, or somewhat artful in their posture. The rest are somewhere between genuinely casual, clueless about being photographed, or else posing in a way that might like to seem casual but which in fact looks awkward. Despite the fact that they are all standing close together, only one pair of the group seems to have physical contact with each other – an older guy (black baseball cap) has his arm around a young man in blue who is carrying a rucksack. Some way to the left of the group, another rucksack is leaning against a white post by the roadside as if the person to whom it belongs thought it would be best to keep it out of the picture, but the photographer, for reasons we cannot know (or perhaps accidentally) included it in the picture. **group.jpg** A group of hikers on a walk through the desert-like landscape, caught from behind as they all look out towards something on the horizon. All are facing away from the camera so it's difficult to say much about them. All but one are carrying rucksacks on their backs. All but two have sunglasses on – a woman in the left-hand corner and a guy in the middle are wearing hats. It seems very hot. From behind, they all seem relaxed and not too bothered, except for the one person standing on the highest elevation, sticking up above everyone, pointing tensely and eagerly at something far out in the distance.



'AN ENCOUNTER IS PERHAPS'

David Williams

A MEETING WITH D.B. INDOŠ (ZAGREB, 2004)

'The only aim [*fin*] of writing is life, through the combinations which it draws'
(Gilles Deleuze)

'Every word was once an animal' (Ralph Waldo Emerson)

JUST A QUICK

From: David Williams
Sent: Tuesday, April 27 2004 10:37
To: Ivana Ivkovic, Una Bauer
Subject: Re: group dynamics, zagreb

Hello Ivana and Una

I hope all's well.

Just a quick request in relation to my participation in the Zagreb symposium: would it be possible to have some maps of the city please?

Also I will be trying to intersect Ric's workshop walks with animal trajectories: could you let me know if there is a zoo in Zagreb? Is there a natural history museum?

I would like to try to meet someone who has an animal (domestic or not): could be a pet, or could be a horse, pig, chickens, other farm animals – or even something more 'exotic' (like a tropical bird). Anyone who interacts with animals. Do you know anyone? Or do you know someone who might know someone? Any email or other contact details would be VERY helpful. Ideally I could get in contact with them before I come to Zagreb, and try to talk with them as the starting point of a possible network of people-and-animals.

Look forward to meeting you both.

With best wishes

David

‘SUSRET JE MOŽDA’

David Williams

S engleskog prevela Marina Miladinov

SASTAJANJE S D.B. INDOŠEM (ZAGREB, 2004.)

‘Jedina je svrha [*fin*] pisanja život, kroz kombinacije koje stvara.’
(Gilles Deleuze)

‘Svaka je riječ nekoć bila životinja.’ (Ralph Waldo Emerson)

SAMO NA BRZINU

From: David Williams
Sent: Tuesday, April 27 2004 10:37
To: Ivana Ivkovic, Una Bauer
Subject: Re: group dynamics, zagreb

Zdravo Ivana i Una

Nadam se da ste ok.

Samo da vas nešto na brzinu zamolim u vezi s mojim sudjelovanjem na zagrebačkom simpoziju: da li bih mogao dobiti nekoliko planova grada?

Osim toga, probat ću ispresijecati Ricove šetnje s radionicom putanjama životinja: javite mi, molim vas, postoji li zoološki vrt u Zagrebu? Postoji li prirodoslovni muzej?

Želio bih se upoznati s nekim tko ima životinju (domaću ili neku drugu): to može biti kućni ljubimac, ali i konj, svinja, kokoši ili druge seoske životinje – ili pak nešto ‘egzotičnije’ (neka tropska ptica). Bilo tko u interakciji sa životinjama. Poznajete li nekoga? Ili možda poznajete nekoga tko poznaje nekog takvog? Bilo kakva e-mail adresa ili telefonski broj bili bi mi od VELIKE pomoći. Bilo bi idealno da mogu s njima stupiti u kontakt i pokušati razgovarati prije nego što dođem u Zagreb, bila bi to polazišna točka za buduću mrežu ljudi i životinja.

Radujem se našem susretu.

Srdačno vas pozdravlja

David

From: Ivana Ivkovic
Sent: Tuesday, April 27, 2004 11.43
To: David Williams
Subject: Re: group dynamics, zagreb

Dear David,

We can have a good map of Zagreb waiting for you when you arrive, or would you need it in advance? There is a very good map in pdf with close up possibility at: <http://www.euroave.com/maps/00mapx.php?xcity=zagreb>

The ZOO is where it is written Maksimir (large green area in the north-east of the city).

The natural history museum is very small, but in the city centre.

I think Una has a cat :) but I just heard of a friend of a friend who owns some snakes yesterday. I am sure we can arrange something. I will ask around.

See you in Zagreb soon,

Ivana Ivkovic

¹ For a productive account of performative writing, see Pollock 1998. Pollock proposes six porous frames for 'performing writing': it is 'evocative', 'metonymic', 'subjective', 'nervous', 'citational' and 'consequential'. 'Performative writing [...] is for relatives, not identities; it is for space and time; it is for a truly good laugh, for the boundary, banal pleasures that twine bodies in action; it is for writing, for writing ourselves out of our-selves, for writing our-selves into what (never) was and may (never) be. It is/is it for love?' (op.cit., 98).

² To some degree, such writing practices intersect with the publishing brief of the editors of the journal *Performance Research*, and to the pedagogic and artistic concerns of 'performance writing' as elaborated by Caroline Bergvall, Ric Allsopp and others at Dartington College of Arts in the 1990s. In a recent article about performance writing, Allsopp quotes one of Charles Olson's course descriptions from Black Mountain College in North Carolina, entitled 'The Act of Writing in the Context of Post-Modern Man' (1952), in which Olson articulates a notion of writing and its pedagogy as the disclosure and materialising of a 'kinetics of experience': 'The engagement of each class [...] is the search for a methodology by which each person in the class, by acts of writing and critique on others' acts of writing, may more and more find the kinetics of experience disclosed – the kinetics of themselves as persons as well as of the stuff they have to work on, and by' (Olson quoted in Allsopp 1999: 78. Emphasis added).

³ The recurrent notion of 'event' in this context has at least two sources. Firstly, in the discourses of 20th century science and their further exploration in post-Cagean aesthetics: 'In science it has come to be understood that the event is the basic unit of all things real – that energy, not matter, is the basic datum. In the increasingly widespread perception of reality as endless process, performance, not the art object, becomes primary [...] performance is an event rather than object' (Schmidt 1990: 231). Secondly, in contemporary philosophy, notably in the work of Emmanuel Levinas ('the event of alterity'), Jean-Luc Nancy (passibilité), Gilles Deleuze (the concept as event), and Jean-François Lyotard in such passages as the following: 'Because it is absolute, the presenting present cannot be grasped: it is not yet or no longer present. It is always too soon or too late to grasp presentation itself and present it. Such is the specific and paradoxical constitution of the event. That something happens, the occurrence, means that the mind is disappropriated. The expression 'it happens that ...' is the formula of non-mastery of self over self. The event makes the self incapable of taking possession and control of what it is. It testifies that the self is essentially passible to a recurrent alterity' (Lyotard 1991: 59. Emphasis in original).

⁴ 'The author of the report is a philosopher, not an expert. The latter knows what he [sic] knows and what he does not know; the former does not. One concludes, the other questions' (Lyotard 1984: xxv).

I WANTED A FORM

'I wanted a form as obsolete yet necessary as the weather [...]
Who is to circumscribe the geography in which thinking may take place?'
(Robertson 2002: 21, 25).

My recent research has drawn on elements of contemporary philosophy and cultural theory in an attempt to explore the mutable parameters of performance, or its heart. It has proposed performative mappings of certain unpredictable, energetic events 'in proximity of performance', to borrow Matthew Goulish's phrase: the shifting point of contact in contact improvisation; fire energetics and their implications for writing about the active vanishings of performance; place as contested and heterotopic; 'skywritings', a proliferative critical historiography of ways in which skies have been conceived, contested, and practised in contemporary art and socio-politics, and their implications for a performance epistemology; and in particular alterity as productive event in human/animal interactions. In these texts, I have endeavoured to explore more performative modes of writing critical histories.¹ So, for example, I have attempted to write about what resists historiographic inscription – the qualitative, the fugitive, the unpredictable, the overlooked – and in this way minimally 'to redirect the geometry of attention', to borrow a phrase from Joan Retallack. Such redirection goes hand in hand with a conviction that one can never recuperate a disappeared world, one can simply try to write (into) a new one, try to find a form for what Paul Celan called the 'Singbarer Rest' (the singable remains). The act of writing therefore seeks to 'do' or perform something of the moment(um) or affect of movement in absent bodies, or at least to rehearse aspects of the ambiguities, pluralities, displacements and ephemerality of live performance through the conjunction of diverse modes of writing and voices, intertextual citation, linguistic slippage and fray, a poetics of repetition and accumulation, the tropes of the fragment and the list, and so on. I conceive of this writing as a material discursive practice, in which the page is a public space for enactments or instantiations of critical performance, rather than a matter of formal (or modish) 'style', or writing to be consigned to the 'merely' creative; to quote Retallack once again, 'a space to be playful in a purposeful way'.²



The evolving trajectory of this work reflects a gradual displacement from the relatively 'solid ground' of theatre studies and theatre history towards more fluid and tentative articulations of the shifting 'lie of the land' in an expanded field of contemporary performance and its intersections with philosophy. This trajectory marks an unravelling of conviction as to theatre as the singular site of concern, and at the same time a growing fascination with present process, conditions, practices, perceptions 'in the middle', and ways of thinking through performance as interactive and ephemeral event.³ Perhaps these materials also suggest a certain scepticism about particular claims to knowledge and its 'finishability', and, to borrow Jean-François Lyotard's terms, a desire to become a 'philosopher' rather than an 'expert' (Lyotard 1984: xxv), to know how not to know with interrogative momentum, to travel between different modes of knowing (and not-knowing) in a relational field.⁴

¹ Za kreativan prikaz performativnog pisanja vidi Pollock 1998. Pollock predlaže šest poroznih okvira za 'performativno pisanje': ono je 'evokativno', 'metonimijsko', 'subjektivno', 'nervozno', 'citirajuće' i 'konzekventno'. 'Performativno pisanje [...] je za srodnike, a ne identitete; ono je prostor i vrijeme; ono je za pravi srdačan smijeh, za granično, banalne užitke koji previjaju tijela u akciji; ono je za pisanje, za ispisivanje nas samih iz naših sebstava, za upisivanje naših sebstava u ono što (nikada ni-) je i može (nikada ne) biti. Ono je/je li ono zbog ljubavi?' (op.cit., 98).

² Takve prakse pisanja do određenog se stupnja preklapaju s izdavačkim pismom urednika časopisa Performance Research te pedagoškim i umjetničkim interesima 'performativno pisanje' kako su ga 1990-tih elaborirali Caroline Bergvall, Ric Allsopp i drugi na Dartington College of Arts. U nedavno objavljenom članku o performativnom pisanju, Allsopp citira opise Charelsa Olsona za predavanja koja je držao na Mountain College u Sjevernoj Karolini, naslovljena 'čin pisanja u kontekstu postmodernog čovjeka' (1952), u kojima Olson izlaže pojam i pedagogiju pisanja kao razotkrivanje i materijaliziranje 'kinetike iskustva': 'Angažman svakog razreda [...] je potraga za metodologijom kojom svaka osoba u razredu, činovima pisanja i kritiziranja tuđih činova pisanja, može sve više razotkriti kinetiku iskustva – kinetiku sebe samih kako kao osoba tako kao stvari na i prema kojima rade' (Olson prema citatu u Allsopp 1999: 78. Naglasak dodan).

³ Opetovano javljanje pojma 'događaja' u ovom kontekstu ima barem dva izvorišta. Prvo, u diskursima dvadesetostoljetne znanosti i njihovim istraživanjima postkejdžijanske estetike: 'U znanosti je zavladovalo shvaćanje da je događaj temeljna jedinica svih stvarnih stvari - da je energija, a ne materija temeljna datost. U sve raširenijem poimanju stvarnosti kao beskonačnog procesa izvedba, a ne umjetnički predmet, postaje primarnom [...] izvedba je događaj, a ne predmet' (Schmidt 1990: 231). Drugo, u suvremenoj filozofiji, poglavito u radu Emannuela Levinasa ('događaj drugosti'), Jean-Luca Nancya (*passibilité*), Gillesa Deleuzea (pojam događaja) i Jean-Françoisa Lyotarda u odlomcima kao što je sljedeći: 'Budući da je apsolutna, sadašnjost koja se uprisutnjuje ne može se dohvatiti - ona još nije ili više nije sadašnja. Uvijek je prerano ili prekasno da se dohvati samo oprisutnjenje i da ga se predstavi. Takva je specifična i paradoksalna sazdanost događaja. To da se nešto događa, slučaj, znači da je um razvlašten. Izraz 'slučaj je takav da...' formula je za nevladanje sebstva nad sobom. Događaj čini sebstvo nesposobnim da prisvoji i kontrolira to što jest. On svjedoči o tome da je sebstvo u biti prijemljivo za opetovano javljanje drugosti' (Lyotard 1991: 59. Naglasak u izvorniku).

⁴ 'Autor izvještaja je filozof, a ne stručnjak. Dok potonji zna što [sic] zna, a što ne zna, prvi to ne zna. Dok jedan zaključuje, drugi propituje' (Lyotard 1984: xxv).

From: Ivana Ivkovic
Sent: Tuesday, April 27, 2004 11.43
To: David Williams
Subject: Re: group dynamics, zagreb

Dragi Davide,

Ovdje te čeka dobar plan Zagreba, treba li ti možda unaprijed? Na internetu možeš naći vrlo dobar plan grada u pdf formatu, može se i zumirati: <http://www.euroave.com/maps/00mapx.php?xcity=zagreb>

Zoološki vrt nalazi se ondje gdje piše Maksimir (velika zelena površina na sjeveroistoku grada).

Prirodoslovni muzej je vrlo malen, ali se nalazi u središtu grada.

Mislim da Una ima mačku :-)) ali baš sam jučer čula da prijatelj jednog prijatelja ima nekoliko zmija. Sigurna sam da ćemo uspjeti nešto srediti. Raspitat ću se.

Vidimo se uskoro u Zagrebu,

Ivana Ivković

ŽELIO SAM FORMU

'Želio sam formu koja je jednako suvišna, ali i jednako nužna kao vrijeme [...] Tko će opisati geografiju u kojoj se može odvijati mišljenje?' (Robertson 2002: 21, 25).

U novije vrijeme ispitujem elemente suvremene filozofije i kulturne teorije pokušavajući istražiti promjenjive parametre performansa, njegovo srce. Bavim se performativnim mapiranjem određenih nepredvidivih, energetske događaja 'u blizini performansa', da se poslužim riječima Matthewa Goulisha: pomakom dodirne točke u improvizaciji dodira, energetikom vatre i njihovim implikacijama za pisanje o aktivnim nestajanjima performansa; mjestom kao nečim spornim i heterotopijskim; 'nebogrfijom', plodnom kritičkom historiografijom načina na koji se nebo zamišlja, dovodi u pitanje i prakticira u suvremenoj umjetnosti i društvenopolitičkoj misli, kao i implikacijama za epistemologiju performansa; te osobito alteritetom kao produktivnim događajem u interakcijama ljudi i životinja. U tim sam tekstovima nastojao istražiti performativnije načine pisanja kritičkih povijesti.¹ Tako sam, na primjer, pokušao pisati o onome što se opire upisivanju u historiografiju – onome kvalitativnom, neuhvatljivom, nepredvidivom, previđenom – i na taj način barem malo 'preusmjeriti geometriju pozornosti', da se poslužim riječima Joan Retallack. Takvo presumjeravanje ide ruku pod ruku s uvjerenjem da se nestali svijet nikada ne može povratiti, moguće je jednostavno pokušati napisati (upisati u) novi svijet, pokušati naći formu za ono što je Paul Celan nazvao 'Singbarer Rest' (pjevljivim ostatkom). Čin pisanja stoga nastoji 'učiniti' ili izvesti nešto od onog moment(um)a ili utjecaja kretanja u odsutnim tijelima, ili barem uvježbati aspekte dvoznačnosti, mnogostrukosti, dislociranosti i efemeralnosti živog performansa pomoću spoja raznih načina pisanja i glasova, intertekstualnih citata, jezičnih lapsusa i floskula, poetike ponavljanja i nagonilavanja, tropa fragmenta i popisa i tako dalje. Zamišljam to pisanje kao materijalnu diskurzivnu praksu, u kojoj je stranica javni prostor za primjene ili oprimjerenja kritičkog performansa, a ne stvar formalnog (ili pomodnog) 'stila', ili pak pisanje koje valja pridružiti 'pukoj' kreativnosti; da ponovo citiram Joan Retallack, 'prostor za zaigranost na svrhovit način'.²



Razvojna putanja ovog rada odražava postupni pomak s relativno 'stabilnog tla' kazališnih studija i kazališne povijesti na nesigurnije i provizorne artikulacije promjenjivog 'stanja stvari' na proširenom području suvremenog performansa i njegovih dodirnih točaka s filozofijom. Ta putanja ukazuje na razvoj uvjerenja o kazalištu kao jedinstvenom mjestu od interesa te istodobno na sve veću fascinaciju trenutnim procesom, uvjetima, praksama i percepcijama 'u sredini', kao i načinima mišljenja kroz performans kao interaktivan i efemeralan događaj.³ Možda ova građa također potiče određeni skepticizam u pogledu konkretnih zahtjeva koji se stavljaju pred spoznavanje i njezinu 'svršivost' i također želje, da se poslužim riječima Jean-Françoisa Lyotarda, da se postane 'filozof', a ne 'stručnjak' (Lyotard 1984: xxv), da se zna kako ne znati s interrogacijskim momentumom i da se putuje između različitih modusa spoznavanja (i ne-spoznavanja) na odnosnom polju.⁴

'Ordinary human beings do not like mystery since you cannot put a bridle on it, and therefore, in general they exclude it, they repress it, they eliminate it – and it's *settled*. But if on the contrary one remains open and susceptible to all the phenomena of overflowing, beginning with natural phenomena, one discovers the immense landscape of the *trans*, of the passage. Which does not mean that everything will be adrift, our thinking, our choices, etc. But it means that the factor of instability, the factor of uncertainty, or what Derrida calls the *undecidable*, is indissociable from human life. This ought to oblige us to have an attitude that is at once rigorous and tolerant and doubly so on each side: all the more rigorous than open, all the more demanding since it must lead to openness, leave passage: all the more mobile and rapid as the ground will always give way, always. A thought which leads to what is the element of writing: the necessity of only being the citizen of an extremely inappropriable unmasterable country or ground' (Hélène Cixous in Cixous & Calle-Gruber 1997: 51-2. Emphasis in original).

When I was invited to participate in the Group Dynamics symposium in Zagreb in May 2004, feeling somewhat lost, my initial questions related to orientation and connectivity, and to a desire to try to register traces of the unmapped and the ephemeral: animal encounters and trajectories, secret places, small acts of kindness, dreams of else/w/here and other/wise. In what ways might one 'collaborate' in a city never visited before, a city where one doesn't know anyone, in a language one doesn't speak? What kinds of meetings are possible? Given how easy it would be to get lost, what might one find? I knew I wanted to remain connected to the symposium and at the same time fall out of it into this unfamiliar city. I knew I wanted to allow the occasion for the unforeseen by giving over some degree of agency in the city, through encounters with others (a provisional micro-version of 'group dynamics') and through a process of drift. In *Lights out for the Territory*, Iain Sinclair writes:

'Walking is the best way to explore and exploit the city: the changes, shifts, breaks in the cloud helmet, the movement of light on water. Drifting purposefully is the recommended mode, trampling asphalted earth in alert reverie, *allowing the fiction of an underlying pattern to emerge*' (Sinclair 1997: 4).

Such 'purposeful drifting' requires patience, an attentiveness to detail, to multiplicities and connectivities. 'The multiple *must be made*' (Deleuze & Guattari 1987: 6: italics in original). Knowingly not knowing what it is 'about' at the outset, what is being looked for, just staying close to whatever rule/game/attempt structures are in operation, or whatever 'desire paths' open up, and attending to figures and trajectories and repetitions and alliances as they occur, listening actively, letting them take shape in a relational space. Tracking something emergent, trying to go for the ride, knowing it will always be a few necks ahead of the rider. These shapes and patterns may be fictional ('made things'), as Sinclair suggests, but the ways in which we represent them can have a variety of functions: aesthetic, critical, ethical, affective, epistemological, historiographic. And as Tim Etchells writes in *Certain Fragments*, it's not always a matter of 'describing a situation so much as placing the reader in one' (Etchells 1999: 23).

'What the map cuts up, the story cuts across', wrote de Certeau (1984: 129). Location and identity are produced as much through narration as through what already exists; they are more to do with doing than knowing. Perhaps this was an opportunity to rehearse and play-fully refashion some fragments of those heterogeneous personal mappings that we are continuously making up and over, and out of which we constitute our-selves'. So, a kind of fluid performative 'auto-topography' that could create provisional senses of self and of space and place (rather than the 'self' or the 'world' occurring preformed, as if they were pre-existent entities rubbing up against each other). Space, time, self as 'a multiple foldable diversity' (Michel Serres), a field of flows and intensities: spacing, timing, selfing. Here a dynamically spatialised (and fictionalised) self-in-process can perhaps fray just a little the dualist territorial imaginaries of inside and outside, of self-identity in opposition to alterity. So, a philosophy and practice of *passage*, rather than of ground or territory. If the continuity of identity is secured through movement and the capacity to change, rather than the ability to cling to what is already established, then my interest here was to explore simple strategies for loosening the grip of the logics of mastery and opening towards an engagement with the transitional passages, networks and inter-subjective flows of an 'animal geography'.

⁵ Cf. Judith Butler: 'The construction of the human is a differential operation that produces the more and the less 'human', the inhuman, the humanly unthinkable. These excluded sites come to bound the 'human' as its constitutive outside, and to haunt those boundaries as the persistent possibility of their disruption and rearticulation' (Butler 1993: 8).

Certain core questions recur throughout this work: How might one interact with another whose difference is recognised as an active event, rather than a failure of plenitude? What are the *productive* qualities of alterity? In what ways might one work (in) an existential in-between and perceive otherwise? How, in Jean-Luc Nancy's terms, might one 'think *on the limit*' (Nancy 1997:70) and *ex-pose* oneself to the event/advent of meaning? In other words, if the 'animal' comprises a constitutive outside of the 'human', (how) can this limit-horizon be experienced as 'not that at which something stops but [...] that from which something begins its presencing' (Heidegger 1971:154)?⁵

‘Obični ljudi ne vole tajne jer se one ne mogu zauzdati i stoga ih općenito isključuju, potiskuju, eliminiraju – i time je stvar sređena. Ali ako, za razliku od toga, ostanemo otvoreni i prijemčivi za sve pojave prelijevanja, počevši od prirodnih pojava, otkrit ćemo golemi *trans*-krajolik, krajolik prijelaza. Što ne znači da će sve biti nošeno strujom, naše mišljenje, naši izbori itd. Ali to znači da je faktor nestabilnosti, faktor neizvjesnosti ili onoga što Derrida naziva neodlučivim, neodvojiv od čovjekova života. To bi nas trebalo obvezati na stajalište koje je strogo i istodobno tolerantno, i to dvostruko na svakoj strani: utoliko strože ukoliko je otvoreno, utoliko zahtjevnije ukoliko mora voditi k otvorenosti, ostaviti prolaz: utoliko mobilnije i brže jer će tlo uvijek popustiti, uvijek. Misao koja nas vodi k onome što je element pisanja: nužnost da budemo građani samo krajnje neposvojive i neovladive zemlje ili tla’ (Hélène Cixous u: Cixous & Calle-Gruber 1997: 51-2. naglašeno u izvorniku).

Kada su me u svibnju 2004. godine pozvali da sudjelujem na simpoziju Grupne dinamike u Zagrebu, osjećao sam se pomalo izgubljenim i moja su se prva pitanja ticala orijentacije i mogućnosti povezivanja, kao i želje da pokušam registrirati tragove nelociranog i efemeralnog: susrete i putanje životinja, tajna mjesta, male geste ljubaznosti, snove o nekom drugdje (*else/where*) i drugačije (*other/wise*). Kako bi se moglo ‘suradivati’ u gradu koji nikada nismo posjetili, gradu u kojem nikoga ne poznajemo, na jeziku koji ne govorimo? Kakve su vrste susreta moguće? S obzirom na to kako bi lako bilo izgubiti se, što bismo mogli pronaći? Znao sam da želim ostati povezan sa simpozijem i istodobno izići iz njega u ovaj nepoznati grad. Znao sam da želim dati priliku neviđenome odričući se donekle svoje uloge subjekta u gradu, kroz susrete s drugima (provizorna mikro-verzija ‘grupne dinamike’) i kroz proces puštanja niz struju. U *Svjetlima izvan teritorija* Iain Sinclair piše:

‘Pješaćenje je najbolji način da se istraži i ispita grad: promjene, pomaci, lomovi u kacigi oblaka, kretanje svjetlosti na vodi. Pustiti se ciljano niz struju, to je preporučeni modus, kaskati asfaltiranom zemljom u budnom strahopoštovanju, *dopustiti da izroni fikcija obrasca u pozadini*.’ (Sinclair 1997: 4)

Takvo ‘ciljano puštanje niz struju’ zahtijeva strpljenje i obraćanje pozornosti na detalje, na mnogostrukost i mogućnosti povezivanja. ‘Mnogostruko *se mora stvoriti*.’ (Deleuze & Guattari 1987: 6: kurziv u izvorniku). Zналаčki ne znati ‘o čemu se radi’ na početku, što zapravo tražimo, naprosto ostati blizu svih struktura pravila/igre/pokušaja koje su na djelu, svih ‘putova želje’ koji se otvore pred nama, obratiti pozornost na sve brojke i putanje i ponavljanja i saveze do kojih dođe, slušati pažljivo, dopustiti im da se oblikuju u nekom odnosnom prostoru. Ući u trag nečemu u nastajanju i upustiti se u trku, znajući da će ono uvijek ostati nekoliko stopa ispred nas. Ti su oblici i obrasci možda fiktivni (‘načinjene stvari’), kako kaže Sinclair, ali načini na koje ih predstavljamo mogu imati niz funkcija: estetsku, kritičku, etičku, afektivnu, epistemološku, historiografsku. A kako kaže Tim Etchells u knjizi *Određeni fragmenti*, ne radi se uvijek o ‘opisivanju situacije, već prije o smještanju čitatelja u situaciju.’ (Etchells 1999: 23)

‘Što mapa isiječe, pripovijest ispresijeca’, napisao je de Certeau (1984: 129). Smještaj i identitet jednako se proizvode naracijom kao i onime što već postoji; one su stvar djelovanja prije nego znanja. Možda je to bila prilika da se uvežbaju i zaigrano (*play-fully*) preoblikuju neki fragmenti onih heterogenih osobnih mapiranja koje neprestano doradujemo i prerađujemo, i iz kojih uspostavljamo naše ‘jastvo’. Stoga neka vrsta fluidne performativne ‘auto-topografije’ koja bi mogla stvoriti provizorni osjećaj jastva i osjećaj prostora i mjesta (umjesto da se ‘jastvo’ ili ‘svijet’ događaju unaprijed formirani, kao da su neki već postojeći entiteti koji se taru jedan o drugi). Prostor, vrijeme, jastvo kao ‘mnogostruka sklopiva raznolikost’ (Michel Serres), polje tijekova i intenziteta: *spacing, timing, selfing*. Dinamički oprosteno (i fikcionalizirano) ‘jastvo u procesu’ možda bi tu moglo barem malo pobiti dualističke teritorijalne imaginarije unutrašnjosti i izvanjskosti, autoidentiteta u suprotnosti s alteritetom. Dakle, tu imamo filozofiju i praksu *prijelaza*, a ne tla ili teritorija. Ako je kontinuitet identiteta zajamčen kretanjem i sposobnošću za promjenu, a ne sposobnošću da se držimo onoga što je već uspostavljeno, onda je predmet mojeg interesa tu bio da istražim jednostavne strategije za opuštanje stiska logike ovladavanja i otvorim se prema bavljenju tranzicijskim prolazima, mrežama i intersubjektivnim tijekovima ‘životinjske geografije’.

Kroz čitav rad uvijek se iznova javljaju određena jezgrena pitanja: Kako bismo mogli stupiti u interakciju s nekim čija se različitost prepoznaje kao aktivni događaj, a ne kao nedostatak obilja? Koja su *produktivna* svojstva alteriteta? Na koje je načine moguće (u)raditi egzistencijalni međuprostor i percipirati drugačije (*other-wise*)? Kako, da se poslužimo riječima Jean-Luca Nancyja, možemo ‘misлити *na* medi’ (Nancy 1997:70) i *o-tvoriti* se događaju/dolasku značenja? Drugim riječima, ako ‘životinjsko’ obuhvaća konstitucijsku izvanjskost ‘ljudskoga’, može li se i kako ta međa-obzor doživjeti ‘ne kao ono kod čega nešto prestaje, već [...] ono od čega nešto počinje svoje biće’ (Heidegger 1971:154)?⁵

⁵ Vidi Judith Butler: ‘Konstruiranje ljudskog je diferencijalna operacija koja proizvodi više i manje ‘ljudsko’, neljudsko, ljudski nezamislivo. Ta isključena mjesta vezuju ‘ljudsko’ kao njegova konstitutivna izvanjskost i progone te granice kao stalna mogućnost da se zadire u njih i da ih se reartikulira’ (Butler 1993: 8).



INTERRUPTION 1

‘There are known knowns. These are things we know that we know. There are known unknowns. That is to say, there are things that we know we don’t know. But there are also unknown unknowns. These are the things we don’t know we don’t know’ (Zizek 2004: 9).

I’m quoting the words of that rather slippery philosopher/cartographer of modes of knowing, US Secretary of State for Defence Donald Rumsfeld. As Slavoj Žižek points out in his recent book Iraq: The Borrowed Kettle, Rumsfeld forgot to add a crucial fourth term – the ‘unknown knowns’, the things we do not know that we know – in other words, very precisely the unconscious, the ‘knowledge which does not know itself’ – ‘the disavowed beliefs and suppositions we are not even aware of adhering to ourselves’ (ibid: 10). These can’t be controlled, because we’re unaware of their very existence. Perhaps attentive immersion in certain activities – talking, writing, playing, drifting, dreaming, the event of encountering an-other – can generate frictions and short-circuits to unsettle or jolt them, allow us to glimpse their contours out of our peripheral vision. Perhaps one can learn how not to know what one is doing and still keep on doing it, knowing that the unconscious will always make a fool of the expert. The ground will always give way.

I JUST REMEMBERED

From: Una Bauer
Sent: Tuesday, April 27, 2004 13:46
To: David Williams
Subject: Re: group dynamics, zagreb

Dear David,
Hi again,

I just remembered something that was sort of, right in front of my nose. There is this wonderful artist Damir Bartol Indoš working and living in Zagreb, and he has a dog, and is, in general, very much interested in animal behaviour (doing his new piece of wolfs/dogs). He would be a great person to talk to – I already called him to tell him you might be contacting him ... I realised most people I know are into cats, but domestic cats that don’t leave their houses, I don’t know if that’s a problem. JT is a friend of mine who has 2 cats ... and then there is also a good friend MS, who is also very much into cats – just talked to her – she would also like to be part of what you are doing

Is that ok for the beginning?

Best
Una

p.s. by the way, I live very close to the zoo ... if not in one.

From: kugla
Sent: Friday, April 30, 2004 21:46
To: David Williams
Subject: RE: re. visit to Zagreb

dear david

must be tuesday or friday, we shall use school bus. i have phone from laguna, i am every day in contact with una. my phone-mobile is ...

see you
dbi



PREKID 1

'Postoje poznate poznatosti. Postoje stvari za koje znamo da ih znamo. Postoje poznate nepoznatosti. Drugim riječima, postoje stvari za koje znamo da ih ne znamo. Ali postoje i nepoznate nepoznatosti. To su stvari za koje ne znamo da ih ne znamo.'
(Žižek 2004: 9).

Citiram riječi onog prilično neuhvatljivog filozofa/kartografa modusa spoznaje, američkog državnog tajnika obrane Donalda Rumsfelda. Kako ističe Slavoj Žižek u svojoj nedavno objavljenoj knjizi Irak: posuđeni čajnik, Rumsfeld je zaboravio dodati ključni četvrti pojam – 'nepoznate poznatosti', stvari za koje ne znamo da ih znamo – drugim riječima, upravo i baš ono nesvjesno, 'znanje koje ne poznaje sebe' – 'zanijekana vjerovanja i pretpostavke za koje ni sami nismo svjesni da ih se držimo' (ibid., 10). Njih nije moguće kontrolirati, budući da nismo niti svjesni njihova postojanja. Možda pozorno uranjanje u određene aktivnosti – govorenje, pisanje, puštanje niz struju, sanjarenje, događaj susreta s nekim drugim (an-other) – može proizvesti trenja i kratke spojeve koji će uzburkati ili protresti, dopustiti nam da krajičkom oka uhvatimo njihove obrise. Možda možemo naučiti kako ne znati što činimo, a ipak to činiti, znajući da će nesvjesno uvijek izigrati stručnjaka. Tlo će uvijek popustiti.

NEČEG SAM SE SJETILA

From: Una Bauer
Sent: Tuesday, April 27, 2004 13:46
To: David Williams
Subject: Re: group dynamics, zagreb

Dragi Davide,
evo me opet,

upravo sam se sjetila nečega što mi je na neki način bilo pred nosom. Postoji jedan sjajan umjetnik, Damir Bartol Indoš, koji živi i radi u Zagrebu, ima psa i općenito se intenzivno bavi ponašanjem životinja (njegov novi rad je o vukovima/psima). On bi bio sjajan sugovornik – već sam ga nazvala i rekla mu da ćeš ga možda kontaktirati ... Shvatila sam da se većina ljudi koje poznajem više bavi mačkama, ali kućnim mačkama koje ne napuštaju dom, ne znam ima li to kakve veze. Moj prijatelj JT ima dvije mačke ... zatim je tu i moja dobra prijateljica MS, koja također obožava mačke – upravo sam razgovarala s njom – i koja bi također željela surađivati na vašem projektu.

Je li to ok za početak?

Pozdrav

Una

p.s. btw, ja živim vrlo blizu Zoološkog vrta ... ako ne i u njemu.

From: kugla
Sent: Friday, April 30, 2004 21:46
To: David Williams
Subject: RE: re. visit to Zagreb

dragi davide

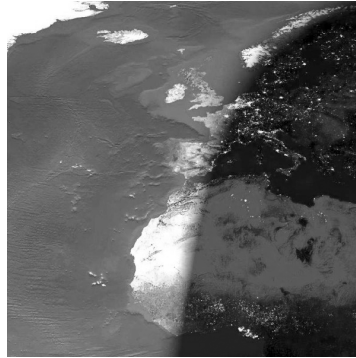
neka bude utorak ili petak, ići ćemo školskim autobusom. imam broj od lagune i svakodnevno sam u kontaktu s unom. moj broj mobitela je ...

vidimo se

dbi

AN ENCOUNTER IS PERHAPS

'An encounter is perhaps the same thing as becoming [...] an effect, a zigzag, something which passes or happens between two [...] intermezzi, as sources of creation' (Deleuze & Parnet 1987: 6, 28)



⁶ "'Machine, machinism, machinic': this does not mean either mechanical or organic. Mechanics is a system of closer and closer connections between dependent terms. The machine by contrast is a "proximity" grouping between independent and heterogeneous terms (topological proximity is itself independent of distance or contiguity). What defines a machine assemblage is the shift of a centre of gravity along an abstract line' (Deleuze & Parnet 1987: 104).

⁷ Haraway's remarkable book about cross-species sociality and co-constitutive relationships (in particular between dogs and humans) explores the 'ontological choreographies' and 'partial connections' of different kinds of inter-subjective agencies and 'relatings' (Haraway 2003: 8). It is a call to 'pay attention to significant otherness as something other than a reflection of one's intentions' (ibid: 28), and an attempt to articulate a 'situated emergence of more liveable worlds' (ibid: 51). At one point in conversation with Indoš, I tried to paraphrase a core ethical proposition from Haraway's book that, despite my enthusiasm, I could only half remember, and I failed to do it justice. This is what I should have said, Indoš: 'The task is to become coherent enough in an incoherent world to engage in a joint dance of being that breeds respect and response in the flesh, in the run, on the course. And then to remember how to live like that at every scale, with all the partners' (ibid: 62).

⁸ For example, I am struck by the remarkable recurrence of animal appellations in para-military contexts (relating to strategies, weaponry, individual combative 'styles', propagandist bestialisations etc.). 'Operation Desert Fox', for example, was an attempt to 'shut Saddam Hussein back in his cage', according to British Prime Minister Tony Blair. The Milosevic regime's genocidal 'cleansing' of Kosovo was codenamed 'Operation Horseshoe'; one of its most infamous agents was the Serb police chief at Smrekovnica jail, Vukcina (Wolfman). One of Britain's most shadowy white supremacist groups calls itself the White Wolves, in homage to a Nazi SS group. At the time of writing (October 2004), about 2 weeks before the presidential elections in the USA, a Republic pre-election TV ad represents the Democrats', and Kerry's, earlier support for proposed cuts to intelligence and security funding, and its assumed heightening of the threat of terrorism, as a pack of wolves at large in an idyllic forest.

It's just before dawn on a Friday morning in early May, and I take a tram across Zagreb to a meeting with Croatian performance maker Damir Bartol Indoš. People heading to or from work, the murmur of the city waking up, and my head still thick with sleep. The tram takes me east along Ilica through the city centre at Trg bana Jelacica, with its towering equestrian statue and its flapping explosions of pigeons, and out past the twin temples of specular mythologising and aestheticising - the zoo and the glass folly of the Dynamo Zagreb stadium, home of the Bad Blue Boys - towards the terminal point of tram line 12. All I know is that I have to look out for 'a big man with a small dog: you can't miss him'. In the preceding days, whenever I've mentioned to local people that I will meet Indoš, who has a reputation as a performance maker in Croatia, some reactions suggest that he is perceived as something of an anomaly, someone on the 'wilder' edges of the contemporary Croatian performance scene; almost all reactions convey a sense of respect and a certain wariness, as if I don't really look as though I know what I'm getting myself into (and I don't). He is to be taken seriously, it's clear. As I wipe the sleep from my eyes, and try to unfold into the day, it feels a little like a test of my resolve, this request to meet so early and so far away. And it feels like a falling off the map.

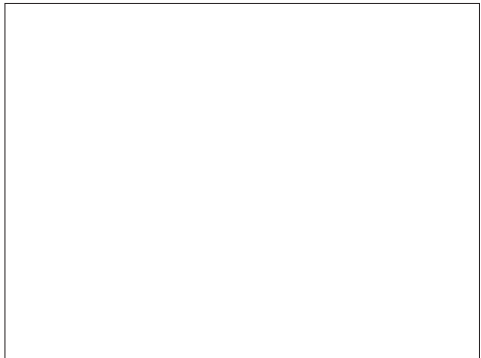
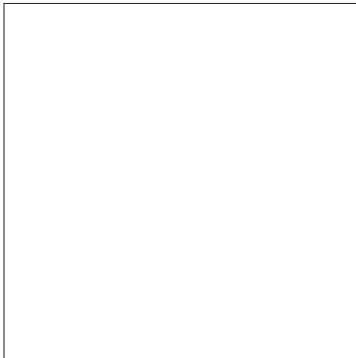
As the tram trundles along, I look in my notebook at some preparatory fragments I've listed about wolves, two of which now stand out: an old Italian good luck saying, *In bocca al lupo!* (Into the jaws of the wolf!); and the fact that Dante placed those who had committed the 'sins of the wolf' in the eighth circle of hell in his *Inferno* - seducers, sorcerers, hypocrites, thieves - I wonder what version of 'wolf' is being constituted there ... And I look at an image of the Earth sent to me by my friend Sue P, taken from the Challenger space shuttle shortly before it broke up on re-entry in the skies over Texas: at the cusp of night and day (between dog and wolf, as is said in French), a beginning and an end, constellations of lights in West Africa and central Europe, Greenland and Iceland adrift like clouds in the dawn sky ...

When the tram eventually comes to a stop around 5.30, I see big man and little dog on the other side of the road, and wave, delighted they are there. We shake hands, and Indoš introduces me to Indi, the former street dog named after Indiana Jones. The bond between Indoš and Indi is self-evident, and the dog creates an instant connectivity for us two men. Both interested in philosophy, performance, animals; both born in the same year, thousands of miles apart in opposite hemispheres. I am suddenly fully awake and we head off through the cold morning air.

As the sun comes up, we walk the dog in the grounds of a local school for more than an hour. Round and round a paving circle, through the grass, past the graffiti on the playground walls: a swastika and a scrawled 'fuck off' in amongst the indecipherable tags. Man and dog as machinic assemblage, 'the shift of a centre of gravity along an abstract line'.⁶ As we walk, Indoš tells me about Indi's earlier life as a stray, about the forthcoming performance of *Man-Wolf* (now less than a week from its opening) and past projects with his company DB Indoš: House of Extreme Music Theatre (HEMT), about his interest in animals, the friend of a friend who lives in Zagreb with two wolves, his horror at the condition in which some animals are kept at the zoo, the story of him cycling past Franjo Tudman's unfinished folly of a football stadium shouting 'You are fucking crazy!' ... At one point, he stops and says, 'I will talk for two hours about me: and then you will talk about you' ... Later I tell him a little about Donna Haraway's *Companion Species Manifesto*⁷ (which I have brought with me to Zagreb), about Deleuze (he's heard of him, but not read anything), in particular the notion of becoming-animal and his critique of Freud's 'Wolfman', as well as my interest in the animal discourses of performance, criminality and social conflict⁸ ... And I tell him about Antoine Yates who lived with a fully-grown 350 kg tiger in his Harlem apartment until he was badly bitten while trying to protect a stray cat he'd adopted - he pulled the tiger's tail when it attacked the smaller cat, and it turned on him and sank its teeth into his thigh (or did I tell that to someone else in Zagreb? I was brim full of animal stories in Zagreb, a whole mob inside me, in pursuit of what?) ... The stuttering meander of our conversation is continually (and pleas-

SUSRET JE MOŽDA

‘Susret je možda isto što i postajanje [...] posljedica, cik-cak, nešto što prolazi ili se događa između dva [...] intermezza kao izvora kreacije.’
(Deleuze & Parnet 1987: 6, 28)



⁶ “‘Mašina, mašinizam, mašinsko’: to ne znači niti mehaničko niti organsko. Mehanička je sustav sve prisniji povezanosti između međusobno ovisnih članova. Mašina je, naprotiv, grupiranje prema ‘bliskosti’ između neovisnih i heterogenih članova (topološka bliskost je neovisna od udaljenosti ili doticanja). Ono što određuje mašinski sklop je pomak središta sile teže duž apstraktne linije’ (Deleuze i Parnet 1987: 104).

⁷ Harawayina iznimna knjiga o druženosti među vrstama i kokonstitutivnim odnosima (pogotovu između pasa i ljudi) istražuje ‘ontološke koreografije’ i ‘djelomične poveznice’ različitih vrsta intersubjektivnih moći djelovanja i ‘odnošenja’ (Haraway 2003: 8). To je poziv da se ‘obradi pažnja na značajnu drugost kao nešto drugo od pukog odraza vlastitih intencija’ (ibid: 28) i pokušaj da se artikulira ‘smješteno izbijanje svjetova u kojima bi se moglo bolje živjeti’ (ibid: 51). U jednom trenutku razgovora s Indošom pokušao sam parafrazirati temeljnu etičku postavku Harawayine knjige koje sam, unatoč mom entuzijazmu, tek napola mogao prisjetiti i nisam uspio iznijeti kako valja. Ovo je ono što sam trebao kazati, Indoš: ‘Zadatak je postati dovoljno koherentnim u nekoherentnom svijetu da bi se ušlo u zajednički ples bivanja koje rađa poštovanje i uzvraćanje u tkivu, u trku, u tijeku. I zatim zapamtiti kako tako živjeti na svim razinama, sa svim partnerima’ (ibid: 62).

⁸ Primjerice, iznenađuje me začudno javljanje uvijek iznova životinjskih naziva u paravojnim kontekstima (vezano uz strategije, naoružanje, pojedine ‘stilove’ ratovanja, propagandističke bestijalizacije, itd.). ‘Operacija pustinja lisica’ bio je, primjerice, prema riječima britanskoga premijera Tonya Blaira, pokušaj da se ‘Saddama Husseina zatvori u njegov kavez’. Genocidno ‘čišćenje’ Kosova od strane Miloševićeva režima dobilo je operativno ime ‘Operacija konjska potkova’; jedan od najozloglašnijih agenata tog režima bio je srpski policijski zapovjednik u zatvoru Smrekovica bio je Vukčina. Jedna od najmutnijih bijelih suprematističkih skupina u Velikoj Britaniji naziva se Bijeli vukovi, kao posveta nacističkoj SS skupini. U vrijeme pisanja ovog teksta (listopad 2004.), dva tjedna prije predsjedničkih izbora u SAD-u, republikanska predizborna televizijska reklama predstavlja prethodnu podršku Demokrata, i Kerrya, prijedlogu smanjivanja izdataka za djelovanje obavještajnih i sigurnosnih službi te pretpostavljeno povećavanje opasnosti od terorizma uslijed takve podrške kroz prizor čopora vukova na slobodi u idiličnoj šumi.

Upravo sviće jednog petka ujutro početkom svibnja, a ja se vozim tramvajem kroz Zagreb na sastanak s hrvatskim umjetnikom performansa Damirom Bartolom Indošom. Ljudi idu s posla ili na posao, osluškujem žamor grada koji se budi, a glava mi je još teška od sna. Tramvaj me nosi duž Ilice, kroz središte grada, sve do Trga bana Jelačića, kojim dominira kip na konju i eksplozija lepeta golubljih kri-la. Zatim nastavljam tramvajem pokraj dva hrama zrcalnog mitologiziranja i estetiziranja – Zoološkog vrta i Dinamova stadiona, te ludosti od stakla i baze Bad Blue Boysa – do zadnje stanice tramvajske linije broj 12. Znam samo da trebam potražiti ‘jednog velikog čovjeka s malim psom: ne možete ga promašiti’. Proteklih dana, kad god bih mještanima spomenuo da ću se sastati s Indošom, koji u Hrvatskoj glasi za umjetnika performansa, njihove su mi reakcije dale do znanja da ga se smatra nekom vrstom anomalije, nekim tko se kreće po ‘žešćim’ marginama suvremene hrvatske scene performansa; gotovo sve reakcije odavale su dojam poštovanja i određenog opreza, kao da im nije baš jasno u što se upuštam (a i nije mi bilo). Valja ga ozbiljno shvatiti, to mi je jasno. Dok trljam oči nastojeći se razbuditi i upustiti u novi dan, pomalo mi se čini da je to neka vrsta ispita za moju odlučnost, naime njegova molba da se nađemo tako rano i tako daleko. Imam dojam kao da ispadam iz plana grada.

Dok se tramvaj polako klacka, čitam bilješke koje sam pripremio o vukovima. Dvije se posebno ističu: stara talijanska uzrečica za sreću, koja kaže: *In bocca al lupo!* (U vukove ralje!); i činjenica da je Dante u svojem *Paklu* smjestio one koji su počinili ‘vučje grijeh’e u osmi krug – zavodnike, vračare, licemjere i razbojнике. Pitam se o kojoj se verziji ‘vuka’ u ovom slučaju radi ... I gledam sliku Zemlje koju mi je poslala prijateljica Sue P, snimljenu iz Challengera prije nego što se raspao pri povratku na tektaško nebo: na prijelomu noći i dana (između psa i vuka, kako kažu Francuzi), početka i kraja; konstelacije svjetala u Zapadnoj Africi i Srednjoj Europi; Grenland i Island plutaju kao oblaci na nebu u svitanje ...

Kada se u 5.30 tramvaj konačno zaustavio, ugledao sam velikog čovjeka i malog psa na drugoj strani ulice i mahnuo im, presretan što su došli. Rukovali smo se, a Indoš mi je predstavio Indija, nekadašnjeg lutalicu nazvanog po Indiani Jonesu. Spona između Indoša i Indija bila je očigledna i pas je stvorio trenutnu povezanost između nas, dva čovjeka. Obojica se zanimamo za filozofiju, performans, životinje; rođeni smo iste godine, tisućama kilometara daleko, na suprotnim polutkama. Odjednom sam bio potpuno budan i krenuli smo u šetnju kroz hladan jutarnji zrak.

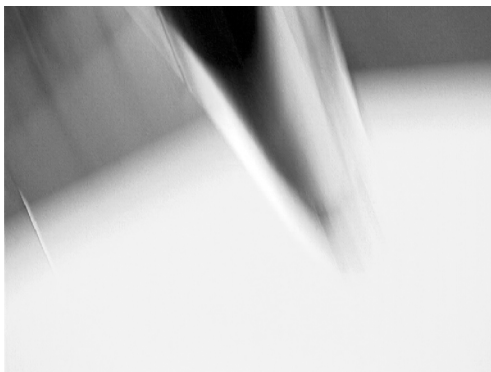
Dok sunce izlazi, mi više od jednog sata šetamo psa na području mjesne škole. Kružimo i kružimo, tabamo put kroz travu, pokraj grafita na zidovima igrališta: kukasti križ i naškrabano ‘fuck off’ među nečitljivim sloganima. Čovjek i pas kao strojoliki spoj, ‘pomak središta sile teže po apstraktnoj liniji’.⁶ Dok hodamo, Indoš mi priča o Indijevom nekadašnjem životu psa lutalice, o nadolazećem performansu naslovljenom *Čovjek-Vuk* (do otvorenja je još manje od tjedan dana) i proteklom projektima sa svojom družinom DB Indoš: House of Extreme Music Theatre (HEMT), o svojem zanimanju za životinje, o prijateljevu prijatelju koji živi u Zagrebu s dva vuka, o užasu koji osjeća zbog načina na koji se neke životinje drže u Zoološkom vrtu; priča mi kako se vozio biciklom pokraj nedovršene Tuđmanove ludosti od nogometnog stadiona i vikao ‘Jebem ti, lud si!’ ... U jednom trenutku staje i kaže: ‘Pričat ću o sebi dva sata, a zatim ćeš ti pričati o sebi.’ ... Kasnije mu pričam ponešto o knjizi Donne Haraway *Companion Species Manifesto*⁷ (koju sam donio sa sobom u Zagreb), o Deleuzeu (čuo je za njega, ali nije ga čitao), osobito o njegovoj ideji postajanja životinjom i kritici Freudova ‘čovjeka-vuka’, kao i o svojem zanimanju za životinjske diskurse u performansu, o kriminalitetu i društvenom konfliktu⁸... Također mi pričam o Antoinu Yatesu, koji je živio s odraslim tigrom od 350 kilograma u svojem stanu u Harlemu sve dok ga tigar nije teško ozlijedio kada je Yates pokušao zaštititi mačku lutalicu koju je usvojio – povukao je tigar za rep kada je ovaj napao manju mačku, a tigar se okomio na njega i zario mu zube u bedro (ili sam to ispričao nekome drugome u Zagrebu? Bio sam pun životinjskih priča u Zagrebu, čitava masa u meni, a što traži?) ... Mucavo vijuganje našeg razgovora neprestano

⁹ Georges Bataille re. metaphor: "Not only language but the whole of intellectual life is based on a game of transpositions, of symbols, which can be described as metaphorical. On the other hand, knowledge always proceeds by comparison, which connects all known objects to one another in relations of interdependency. Given any two among them, it is impossible to determine which is designated by the name proper to it and is not a metaphor of the other, and vice versa. A man is a moving tree, just as much as a tree is a man who has put down roots. In the same way, the sky is a rarefied earth, the earth a denser sky. And if I see a dog running, it is just as much the run that is dogging" (Bataille 1995: 61).

antly) interrupted by Indi and his encounters with other dogs and their owners: always a formal and polite introduction by Indoš of the 'English man with an interest in dogs', and then easy exchange around the dogs as they play. Lola, recovering from sickness and foolishly friendly; Koya, who has had gastritis and colitis, with her young maths teacher owner on a bike. Indi is delighted at every meeting. When no other dogs are in sight, Indoš pretends he can see someone coming and calls out other dog names to Indi; the dog stops still, ears cocked, and scans the park for the newcomer, then realises it's a game, and bounds off again. 'And if I see a dog running, it is just as much the run that is dogging' (Bataille) ...⁹ Then we drop Indi home, Indoš organises breakfast for his parents and daughter, before we join her on the school bus that will take us across town to the Waldorf/Steiner School near Novi Zagreb. Every day for the past seven years Indoš has worked as a volunteer warden accompanying his daughter and other kids on their way to and from school; he makes this journey twice a day, and everyone knows him. He says this is 'soul-work'.

At the school, there are ducks in a pen, and a rabbit struggling in the arms of a young girl. I ask if I can take a photograph, and girl and rabbit are momentarily still. Bobo, a teacher at the school, talks me through the year 4 introduction to animals through looking at morphological variations; he shows me exquisite pastel drawings of a human, an octopus, a mouse, an eagle. Through illustrations of the relations between form and function, the Steiner pedagogy invites a recognition of both connection and difference. Meanwhile, Indoš is collecting bottles of what he calls 'apple acid' for his personal use: home-made cider or juice ... He has bought sandwiches and some water, and, skirting a dead dog in the middle of our path, we eat our breakfast as we walk towards a vast rubbish tip a mile or so from the school, the site of Zagreb's detritus since the Second World War. Indoš calls it 'the mountain': an apocalyptic place, as if something terrible has happened', he says. The repressed and abandoned of the city, its waste trundling out here in incessant convoys of trucks. A chaotic archive of the broken, the unwanted, the redundant, the forgotten: a monumental collection of fragments, shards of memory, the residual traces of the city's discarded pasts. A fleet of earth movers scurry across the slopes of this wasteland, burying the most decayed material beneath a thin layer of soil. Layered temporalities and rhythms: the trucks, countless seagulls wheeling overhead, some huge pigs feeding on the flank of the hill, the invisible and attenuated processes of decay. 'They plant grass, trees: in winter it is perfect for snowboarding', Indoš says with a wry smile, then: 'It makes something conflicted inside me'. Bird song and gull cries as the trucks rumble. He tells me about methane build-ups within this mass of refuse, how some years ago a huge explosion scattered rubbish far and wide across the Southern suburbs of the city. We talk about the toxic stench that drifts across his daughter's school and on to the concrete blocks of Novi Zagreb; about the leaching of toxins from the tip into the market gardens at its edges and into the River Sava. Then he tells me of his desire to make a performance here, and points to a spot high on a crest. I imagine him dancing like Hijikata, almost naked in a sea of trash, peering through his glasses at the birds and the other mountains on the horizon behind the city.

As we walk towards the concrete housing projects of Novi Zagreb en route to Indoš's studio, we pause to watch a chicken and a cat sharing a piece of bread on the street. The gulls circle overhead 'like shoals of fish, like water', says Indoš: a multiplicity and a singularity, a molecular aggregate. 'Then, with a laugh: 'That is group dynamics – many in one! That's the real symposium, up there!' The conference of the birds ...



From: Una Bauer
Sent: Thursday, April 29, 2004 9:03
To: David Williams
Subject: a poodle

Here is another guy who wants to talk to you: Adam S – a musician, he has a poodle
Best
Una

INTERRUPTION 2

'A flight of screaming birds, a school of herring tearing through the water like a silken sheet, a cloud of chirping crickets, a booming whirlwind of mosquitos ... crowds, packs, hordes on the move, and filling with their clamor, space; Leibniz called them aggregates, these objects, sets [...] Sea, forest, rumor, noise, society, life, works and days, all common multiples; we can hardly say they are objects, yet require a new way of thinking. I'm trying to think the multiple as such, to let it waft along without arresting it through unity, to let it go, as it is, at its own pace. A thousand slack algae at the bottom of the sea' (Serres 1995: 2, 6).

⁹ Georges Bataille po pitanju metafore: "Na igri transpozicija, simbola, koje se mogu opisati kao metaforičke počiva ne samo jezik nego čitav intelektualni život. S druge strane, znanje uvijek operira usporedbom, koja povezuje sve već poznate predmete jedne s drugima u odnose međuovisnosti. Uzmimo li se bilo koja dva od njih, nemoguće je utvrditi koje je označeno svojim pravim imenom, a ne metaforom drugoga, i obratno. Čovjek je drvo u pokretu, kao što je i drvo čovjek koji je pustio svoje korijenje. Isto tako, nebo je razrijeđena zemlja, a zemlja zgusnuto nebo. I ako ugledate psa kako trči, to je onda podjednako i trk koji pasuje" (Bataille 1995: 61).

(i ugodno) prekida Indi i njegovi susreti s drugim psima i njihovim vlasnicima: Indoš me uvijek službeno i ugađeno predstavlja kao 'Engleza kojeg zanimaju psi', a zatim brblja o psima dok se ovi igraju: o Loli, koja se oporavlja od bolesti i luckasto je prijazna, i Koji, koja je imala gastritis i kolitis, a njezin je vlasnik mladi učitelj matematike na biciklu. Indi je oduševljen svakim susretom. Kada na vidiku nema nijednog psa, Indoš se pretvara da vidi nekoga kako dolazi i uzvikuje imena drugih pasa; Indi stane, naćuli uši i prelazi pogledom po parku u potrazi za došljakom, zatim shvati da se radi o igri i odskakuće dalje. 'A ako vidim psa kako trči, to je kao da vidim trk koji psi.' (Bataille) ...⁹ Zatim ostavljamo Indiju kod kuće, a Indoš sprema doručak za svoje roditelje i kćerku, a zatim joj se pridružujemo na školskom autobusu koji će nas kroz grad odvesti do Waldorf/Steiner škole u blizini Novog Zagreba. Svaki dan tijekom proteklih sedam godina Indoš dragovoljno prati svoju kći i drugu djecu u školu i iz škole; dvaput dnevno pređe taj put i svi ga već znaju. On kaže da je to njegov 'posao za dušu'.

U školi imaju patke u oboru, a jedan se zečić vrpolti u rukama djevojčice. Upitao sam mogu li ih fotografirati i djevojčica i zečić odmah su se umirili. Učitelj Bobo objašnjava mi kako se djeca u četvrtom razredu upoznaju sa životinjama kroz njihove morfološke varijacije; pokazuje mi i sjajne crteže pastelama, koji prikazuju čovjeka, hobotnicu, miša i orla. Ilustrirajući odnose između forme i funkcije, Steinerova pedagogija potiče djecu da prepoznaju povezanost i također različitost. U međuvremenu Indoš skuplja boce od nečega što naziva 'jabučnim octom' za osobnu upotrebu: to je neka vrsta domaćeg jabučnog vina ili soka... Kupio je sendviče i vodu; izbjegavši mrtvog psa koji leži nasred puta, doručkujemo hodajući prema golemom smetlištu koje je oko dva kilometra udaljeno od škole: mjesto na koje Zagreb odbacuje smeće još od Drugog svjetskog rata. Indoš ga naziva 'planinom': 'to je apokaliptično mjesto, na kojemu kao da se dogodilo nešto strašno', kaže on. Tu je sve ono što je grad potisnuo i napustio, sve njegovo smeće, koje se ovamo dokotrljalo u neprekidnim povorkama kamiona. Kaotičan arhiv polomljenog, neželjenog, suvišnog, zaboravljenog: monumentalna zbirka fragmenata, krhotina sjećanja, nataloženih tragova odbačene prošlosti grada. Po padinama te pustoši vrzma se vojska bagera, zakapajući najraspadnutiju građu pod tanak sloj zemlje. Naslojene prolaznosti i ritmovi: kamioni, nebrojeni galebovi koji kruže iznad nas; nekoliko golemih svinja hrani se na obroncima brežuljka, nevidljivi i ublaženi procesi raspadanja. 'Ponekad posiju travu ili posade koje drvo: zimi je savršeno za *snowboarding*', kaže Indoš uz kiseo osmijeh, dodajući: 'U meni ovo mjesto izaziva nekakav sukob'. Oslušujemo pjev ptica i krike galebova dok kamioni brundaju. Priča mi kako se u toj masi smeća nakuplja metan i kako je prije nekoliko godina došlo do ogromne eksplozije, koja je rasula smeće nadaleko i naširoko po južnim četvrtima grada. Razgovaramo o otrovnom smradu koji se širi sve do škole njegove kćeri i betonskih blokova Novog Zagreba; o prodiranju otrovnih tvari iz planine smeća u vrtove na njegovu rubu i u rijeku Savu. Zatim mi priča o tome kako bi želio tu napraviti performans i pokazuje mi jednu točku visoko na hrptu planine. Zamišljam ga kako pleše kao Hijikata, gotovo gol u moru smeća, škiljeći kroz naočale prema pticama i drugim planinama na obzoru iz grada.

Dok hodamo prema betonskim stambenim četvrtima Novog Zagreba na povratku u Indošev studio, zaustavljamo se i promatramo kako kokoš i mačka dijele komad kruha na ulici. Galebovi kruže iznad naših glava 'kao jato riba, kao voda', kaže Indoš: mnogostrukost i jedinstvenost, agregati molekula. Zatim se nasmije: 'To se zove grupna dinamika – mnogo njih u jednome! Eto pravog simpozija tamo gore!' Sabor ptica ...



From: Una Bauer
Sent: Thursday, April 29, 2004 9:03
To: David Williams
Subject: a poodle

Imam još nekoga tko bi želio porazgovarati s tobom: Adam S – glazbenik, ima pudlicu
Pozdrav
Una

PREKID 2

*'Jato ptica koje kriče, skupina haringa koje se provlače kroz vodu kao svileni tkani-
na, oblak pilića koji pijuču, eksplozivni vrtlog komaraca ... mnoštva, čopori, krda u
pokretu, ispunjavaju prostor svojom galamom; Leibniz ih naziva agregatima, te pred-
mete i skupove [...] More, šuma, žamor, buka, društvo, život, poslovi i dani, sve skup-
na množina; jedva da ih možemo nazvati predmetima, a ipak zahtijevaju nov način
mišljenja. Pokušavam misliti množinu kao takvu, pustiti je da lebdi ne sputavajući je
jedinstvom, pustiti je da bude kakva jest, da ide vlastitim tempom. Tisuću mlohavim
algi na dnu mora' (Serres 1995: 2, 6).*

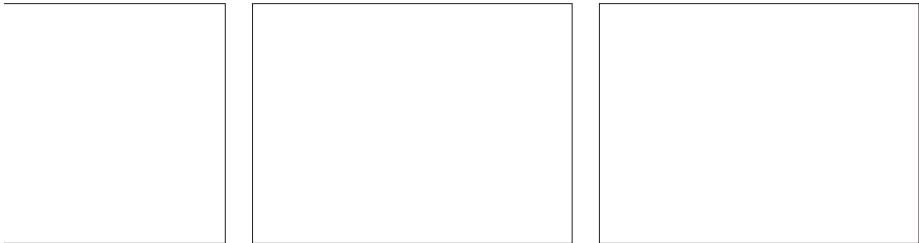
From: Una Bauer
Sent: Friday, April 30, 2004 12:42
To: David Williams
Subject: animal thing again

David,
What do you think about a child taking part in your animal thing? I thought of M's daughter who is 8 or so, and she has a turtle? I haven't asked M about it, but perhaps ...
Una

DO YOU KNOW WHICH

Do you know which animal you are in the process of becoming and in particular what is becoming in you [...] a whole mob inside you in pursuit of what ... ?

(Deleuze & Parnet 1987: 76).



It's not long after 9.00 a.m., and we walk along a muddy path towards Indoš's studio, at the back of a semi-derelict club once trashed by skinheads, Indoš tells me, for showing communist films. 'Skinheads are not political enough, they wear costumes not uniforms'. This leads him into a discussion of Gandhi's philosophy of *ahimsa*, and of the paradoxes of non-violent protest: 'perfect for the police or the army, but maybe one must fight with skinheads'. When we walk around the side of the club towards the work space, Indoš forewarns me: 'no toilet, no heating'. At Indoš's invitation, I relieve myself in the waste ground at the back as he opens up and prepares; I smoke a cigarette, write some notes. And some mental connection is tentatively made between Indoš, this context on the margins and Brian Massumi's resistant 'strategies for becoming': 1. *Stop the world* (becoming begins with an inhibition); 2. *Cherish derelict spaces* (holes in habit, cracks in the existing order); 3. *Study camouflage* (seeming to be 'what you are' in order to 'pass on the inside'); 4. *Sidle and straddle* (when in doubt, sidestep, remain marginal: move sideways through the cracks towards 'the place of invention', the dynamic in-between of transformational encounter); 5. *Come out* ('what one comes out of is identity') ... (Massumi 1992: 103-6).

Inside, a tiny semi-industrial space, perhaps a garage originally. It's a minefield to negotiate a route across the playing area towards some simple raked seating, only 3 or 4 rows. It looks like the wreckage of some Constructivist scenography; the space is covered with wooden industrial palettes, dozens of car tyres scattered randomly or in piles, loose bits of timber and small tree branches, scraps of paper, two ancient reel-to-reel tape machines and speaker system. Indoš fumbles with his glasses, puts them on in order to tinker around and then cue the sound for the rehearsal of *Man-Wolf*. He hands me a package of photocopied materials, which will be distributed to spectators in this 'anti-symposium', as Indoš describes it with a smile. The bundle of papers includes a contextualising programme note in Croatian and English, listing performers, textual and audio sources, and offering a rather elliptical account of the event-to-come:

'Performers establish their otherness using tools, shaping beauty, establish their otherness from their animal Ur-forms using psychoanalysis, transcend to a state in which they pose questions, arrive to conclusions about the uniqueness of various forms of existing and perishing'.

As well as trade journal descriptions of wooden palettes and torches (both of which are to be used in the 'lecture/demonstration' performance, the programme note informs us, 'in order to build a stage object: wolf territory'), here are also: cartographic representations of 'howling sites' (the estimated range of audibility of individual wolf cries in a territory in Minnesota); an analytical zoological text entitled 'Use of faeces for scent marking in Iberian wolves (*Canis lupus*)' – Indoš pronounces faeces 'fakes', and completely confuses me for a moment; materials about social order, expression and communication

From: Una Bauer
Sent: Friday, April 30, 2004 12:42
To: David Williams
Subject: animal thing again

David,

što misliš o tome da se u tvoj životinjski projekt uključi dijete? Razmišljala sam o M-inoj kćeri, ima nekih osam godina i kornjaču? Nisam još pitala M, ali možda ...

Una

ZNAŠ LI KOJA

Znaš li koja životinja upravo postaješ i osobito što je to što postaje u tebi [...] čitava masa u tebi, a što traži ... ?

(Deleuze & Parnet 1987: 76).



Tek je prošlo 9 sati ujutro, a mi hodamo duž blatnjave staze prema Indoševu studiju iza polusrušenog kluba koji su jednom opustošili skinheadi, kako kaže Indoš, zato što su se ondje prikazivali komunistički filmovi. 'Skinheadi nisu dovoljno politički, nose kostime, a ne uniforme'. To ga uvodi u raspravu o Gandhijevoj filozofiji *ahimse* i paradoksima nenasilnog prosvjeda: 'savršeno za policiju ili vojsku, ali možda ćete se morati tući sa skinheadima'. Dok obilazimo klub prema njegovu radnom prostoru, Indoš me upozorava: 'nema zahoda, nema grijanja'. Na njegov prijedlog mokrim na smetlištu iza zgrade dok on otvara i priprema studio; pušim cigaretu, pravim bilješke. I neka provizorna mentalna povezanost uspostavlja se između Indoša, tog konteksta na marginama i rezistentnih 'strategija postajanja' Briana Massumija: 1. *Zaustavi svijet* (postajanje počinje inhibicijom); 2. *Voli ruševne prostore* (rupe u navici, pukotine u postojećem poretku); 3. *Izučavaj kamuflažu* (čineći se da si 'ono što jesi' kako bi 'prešao unutra'); 4. *Približavaj se postrance i oprezno* (ako si u dvojbi, stupi u stranu, ostani na margini: kreći se postrance kroz pukotine prema 'mjestu pronalaska', međudinamici transformacijskog susreta); 5. *Izađi* ('ono iz čega se izađe, to je identitet') ... (Massumi 1992: 103-6).

Unutra je sćušan poluindustrijski prostor, možda nekadašnja garaža. Pravi je hod po minskom polju pronaći put do jednostavne konstrukcije sjedišta, samo tri ili četiri reda. Izgleda kao olupina neke konstruktivističke scenografije; prostor je prekriven drvenim industrijskim paletama, deseci automobilskih guma nasumce su porazbacani ili poslagani na hrpu, razasuti komadići drvene građe i grančice, papirići, dva prastara magnetofona i sustav zvučnika. Indoš prtlja oko svojih naočala, stavlja ih na nos kako bi prčkao po sustavu i naštimao zvuk za probu *Čovjeka-vuka*. Dodaje mi svežanj fotokopiranog materijala, koji će biti podijeljen gledateljima na tom 'anti-simpoziju', kako ga Indoš opisuje smiješeći se. Svežanj papira sadrži i kontekstualiziranu bilješku o programu na hrvatskom i engleskom jeziku, popis izvođača i tekstualne i audio izvore te prilično manjkav prikaz nadolazećeg događaja:

'Izvođači uspostavljaju svoju drugost koristeći se oruđem, oblikujući ljepotu, uspostavljaju svoju drugost iz životinjskih praoblika služeći se psihoanalizom, transcendiraju u stanje u kojemu postavljaju pitanja i stižu do zaključaka o jedinstvenosti raznih oblika postojanja i nestajanja'.

Kao i prodajni opisi drvenih paleta i baklji (koji će se koristiti u performansu 'predavanja/demonstracije', bilješka o programu nas obavještava da su radi izgradnje pozornice: vučjeg teritorija) tu također: kartografski prikazi 'lokacija zavijanja' (procijenjeni raspon čujnosti pojedinačnih urlika vukova na jednom području u Minnesoti); analitički zoološki tekst naslovljen 'Use of faeces for scent marking in Iberian wolves (*Canis lupus*)' – Indoš izgovara *faeces* kao 'fakes' i na trenutak sam potpuno zbunjen; građa o društvenom poretku, izrazima i komunikaciji u vučjim čoporima, uključujući tekstove sa crtežima koji prikazuju izraze lica kod vukova ('odobravanje', 'tjeskoba', 'ugroženost', 'sumnja'), o vučjim repovima kao pokazateljima raspoloženja i statusa, o pokazivanju/skrivanju 'analnih dijelova' i

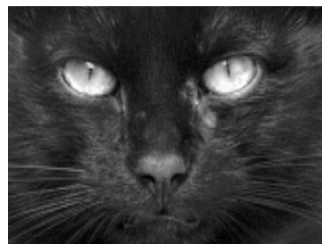
in wolf packs, including texts with line drawings about wolves' facial expressions ('high ranking', 'anxiety', 'threat', 'suspicion'), about wolves' tails as indicators of mood and status, about the presentation/withdrawal of the 'anal parts', and a very graphic text called 'AND FAMILY LIFE' describing vulpine coitus, tying and ejaculation. Finally, there is an extract from Freud's case study of the 'Wolfman' ('From the History of an Infantile Neurosis', 1918), including the Wolfman's well-known dream.

Before I have really had any time to read this material, Indoš begins to set the scene as if this were a performance for an audience of one, then proceeds to talk and run through it on his own. He runs it in sequence, demonstrating certain episodes with his own actions and those of the other (absent) performers, at times enacted in a walk-through shorthand, with fill descriptions as he locates with a gesture where specific events will take place, at times performed at a massively heightened level of intensity and energy. The shift between these modes is often almost instantaneous, the jar of sudden gear-shift quite bewildering; Indoš has that disarming capacity to transform himself utterly in a split second from quiet practical description to embodied actions and vocalisations of a blowtorch intensity, a white-hot flaring into appearance, a teetering dance of borderline possession; it's like flicking a switch between Brechtian guide and Artaudian martyr signalling through the flames. A long circling clenched dance with a song that gradually evolves into wolf-like howls. A rolling contorted action on top of a circle of wood balanced precariously on an uneven pile of tyres: 'the surface is alive', he remarks. A sequence in 'what we call English gibberish' – a hilarious nonsense parody of a chewing-gum American draaaawl. These actions interspersed with taped sound of a wolf keening, a layered wolf chorale, a crackly recording of Yvette Gilbert singing in French about a woman walking along the street followed by the dogs she attracts, extracts from an audio-lecture by wolf zoologist Fred Harrington describing his encounters with timber wolves, a variety of bird song samples and a frog ... As the sounds play, Indoš is entranced, attentive, his gaze fixed into the distance. I feel at ease with the tape material somehow, and almost drop off for a moment; Indoš doesn't notice. But as my head snaps up again, I find myself once more astonished at this 47-year-old man-child-performer-philosopher-giant-old-soul playing and mapping and writhing and howling and singing in a deserted workshop, the door wide open framing a patch of early morning waste ground. I have never witnessed anything quite like this in my life. As an event, it unseats me, this something-taking-place, this someone-going-through-something. A haecceity, inseparable from an hour, a season, an atmosphere, an air, a life ...¹⁰ This is a landscape of the trans-, of passage. Like fire, Indoš is a 'shaking up of myriads' (Serres 1995: 103). At the end, we sit in unembarrassed silence for a few minutes, drops of sweat falling from Indoš's nose, then he jumps up to pack things away, locks up, and once more we walk, this time at high speed, towards the city. I laugh as he pulls out one final sandwich, wrapped in foil and a paper serviette with a cartoon fluffy sheep on it: 'the most better sandwich last!' We pass a man training an alsatian on the grass between streaming lines of traffic, a flower memorial on the verge where some accident has occurred, and it begins to rain softly ...

¹⁰ Deleuze and Guattari (1987) describe 'haecceity' as 'a mode of individuation' consisting 'entirely of relations of movement and rest between molecules or particles, capacities to affect and be affected [...] the entire assemblage in its individuated aggregate that is a haecceity [...] It is the wolf itself, and the horse, and the child, that cease to be subjects to become events, in assemblages that are inseparable from an hour, a season, an atmosphere, an air, a life [...] A haecceity has neither beginning nor end, origin nor destination; it is always in the middle. It is not made of points, only of lines. It is a rhizome' (op.cit., 261-3).

INTERRUPTION 3

The animal might interrupt writing, as if demanding something of us, but writing can't catch the animal, though it tries. You'd think a quotation might pin it down. A quotation, after all, like an animal, is a literalism. And like an animal, according to Benjamin, quotation is a mode of interruption. 'To quote a text involves an interruption of its context'. The writing that allows itself to be interrupted by the animal is the writing that understands the complications of context, offering itself as fractured, scattered, corrupt, misdirected, multiple, elsewhere, other. The writing that would pay respect to the animal acknowledges the animal, gives place to the animal. Except even these are metaphors, and the animal is too literal to give itself up like that. That is its dignity, 'to be shaped, sir, like itself, and it is as broad as it hath breadth: it is just so high as it is, and moves with its own organs: it lives by that which nourisheth it, and the elements once out of it, it transmigrates' [Shakespeare's Anthony and Cleopatra]. Which is to say, the animal is like nothing on earth. Writing, it appears, can barely cope. Even if the animal can be trained it cannot be scripted' (Kear and Kelleher 200: 88).



jedan vrlo slikovit tekst naslovljen ‘AND FAMILY LIFE’, u kojem se opisuju vučje parenje i ejakulacija. Naposljetku je tu i ulomak iz Freudova slučaja ‘Čovjeka-vuka’ (‘Iz povijesti dječje neuroze’, 1918.), uključujući poznati san Čovjeka-vuka.

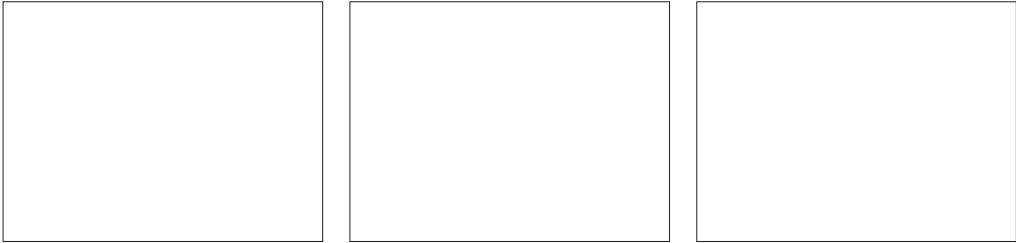
Prije no što sam doista imao vremena pročitati sav materijal, Indoš je već složio scenu kao da se radi o performansu za jednu osobu, a zatim počinje govoriti i izvoditi ga sam. Izvodi ga po redu, pokazujući određene epizode vlastitim pokretima i onima drugih (odsutnih) izvođača, koje ponekad odglumi stenografskom kratkoćom, dopunjujući ih opisima i označavajući pokretom ruke gdje će se odvijati određeni događaji, a ponekad ih izvodi s izrazito povišenom razinom intenziteta i energije. Pomak između tih načina izvođenja gotovo je trenutno, kao neki prilično zbunjujući trzaj iznenadne promjene brzine; Indoš ima onu razoružavajuću sposobnost da se potpuno transformira u djeliću sekunde, prelazeći iz smirenog i praktičnog opisivanja u utjelovljenje akcije i vokalizaciju zaglušujućeg intenziteta, usijano razbuktavanje u pojavnost, klimav ples na rubu opsjednutosti; to je kao pomak sklopke između brechtovskog vodiča i artaudovskog mučenika koji se javlja kroz plamen. Dugačak, kružan, zgrčen ples uz pjesmu koja se postupno pretvara u vučje zavijanje. Kotrljajuća, grčevita akcija na vrhu drvenog kruga koji je opasno izbalansiran povrh neravne gomile guma: ‘površina je živa’, primjećuje Indoš. Slijed ‘onoga što nazivamo engleskim blebetanjem’ – vesela i besmislena parodija na razvuučeni američki koji se govori kao da u ustima imate žvakaću gumu. Te su akcije ispresijecane snimljenim zvukom vučjeg zavijanja i višeglasnog vučjeg koral, pucketavom snimkom Yvette Gilbert, koja na francuskom pjeva o ženi koja hoda ulicom privlačeći pse te je oni slijede, isječcima iz audio-predavanja zoologa i stručnjaka za vukove Freda Harringtona, koji opisuje svoje susrete s američkim šumskim vukovima, raznovrsnim ptičjim pjevom i kreketanjem jedne žabe ... Dok sluša te zvukove, Indoš je u transu, pozoran, njegov je pogled uperen u daljinu. Nekako mi pašu ti zvukovi sa trake i gotovo tonem u san, ali Indoš ništa ne primjećuje. Ali glava mi se trzne i ponovo sam zapanjen nad tim četrdesetsedmogodišnjim muškarcem-djetetom-izvođačem-filozofom-divom-starom dušom, koji igra i locira i izvija se i zavija i pjeva u napuštenoj radionici, dok su vrata širom otvorena kao četverokutni okvir smetlišta u rano jutro. Nikada u cijelom svojem životu nisam vidio ništa slično. Kao događaj, to me izbacuje iz takta, to nešto-što-se-događa, taj netko-tko-prolazi-kroz-nešto. Bivstvo, neodvojivo od sata, godišnjeg doba, atmosfere, zraka, života ...¹⁰ To je trans-krajolik, krajolik prijelaza. Kao vatra, Indoš je ‘protresanje bezbroja’ (Serres 1995: 103). Na kraju svega, nekoliko minuta sjedimo u tišini bez neugodnosti, dok kapljice znoja padaju s Indoševa nosa, a zatim on skače kako bi spakirao stvari, zaključava radionicu i ponovo hodamo prema gradu, ovaj put velikom brzinom. Smijem se dok vadi zadnji sendvič, omotan alufolijom i papirnatom salvetom s pahuljastom ovcom iz crtanog filma: ‘najviše dobar sendvič na kraju!’ Prolazimo pokraj čovjeka koji trenira njemačkog ovčara na travnjaku između kolona jurećih automobila, kod vijenca s cvijećem na mjestu gdje se dogodila neka nesreća, a kiša počinje rominjati ...

¹⁰ Deleuze i Guattari (1987) opisuju ‘bivstvo’ kao ‘način individuacije’ koje se sastoji ‘u cijelosti od odnosa gibanja i mirovanja između molekula i čestica, sposobnosti da se aficira i biva aficiranim [...] čitav sklop je u svom individuiranom agregatnom stanju koje je bivstvo [...] To su vuk sam, konj, dijete, koje prestaju biti subjekti da bi postali događaji, u sklopovima koji su neodjeljivi od sata, sezone, atmosfere, ozračja, života [...] Bivstvo nema niti početka niti kraja, ishodišta ili odredišta - ono je uvijek usred. Ono nije sazdano od točaka, već od linija. Ono je rizom’ (op.cit., 261-3).

PREKID 3

Životinja bi mogla prekinuti pisanje, kao da želi nešto od nas, ali pisanje ne može uhvatiti životinju, iako pokušava. čovjek bi pomislio da joj citat možda može staviti soli na rep. Naposljetku, citat je doslovnost, baš kao i životinja. Kao i životinja, citat je, prema Benjaminovim riječima, način prekida. ‘Citirati tekst podrazumijeva prekid njegova konteksta’. Pisanje koje dopušta da ga životinja prekine jest pisanje koje razumije zamršenosti konteksta te se nudi kao izlomljeno, rasuto, iskvareno, pogrešno usmjereno, mnogostruko, negdje drugdje, drugo. Pisanje koje bi poštivalo životinju daje mjesto životinji. Osim ako su i to metafore, a životinja je odviše doslovna da se preda samo tako. To je njezino dostojanstvo, da ‘ima svoj oblik, gosparu, široka je svoju širinu, visoka je koliko jest, i kreće se vlastitim udovima. Živi od onog čime se hrani, a kad dušu ispusti, umire.’ [Shakespeare, Antonije i Kleopatra]. Drugim riječima, životinja je drugačija od svega na svijetu. Pisanje je, kako se čini, jedva može pratiti. čak i ako se životinja može trenirati, ne može se skriptirati’ (Kear i Kelleher 200: 88).*

* prev. Antun Šoljan, Zagreb: Nakladni zavod Matice Hrvatske, 1987., str. 69-70



With special thanks to Una Bauer, Ivana Ivković, Ric Allsopp, Alan Read, Adrian Heathfield and in particular Damir Bartol Indoš for his great generosity: *In bocca al lupo!*

REFERENCES

- Allsopp, Ric (1999). 'Performance Writing', *Performing Arts Journal* no. 61, 21:1, January, 76-9.
- Bataille, Georges (ed.) (1995). *Encyclopaedia Acephalica: Critical Dictionary, and Related Texts*, trans. Iain White, London: Atlas Press.
- Butler, Judith (1993). *Bodies that Matter*, London: Routledge.
- Certeau, Michel de (1984). *The Practice of Everyday Life*, trans. Steven Rendall. Berkeley: University of California Press.
- Cixous, Hélène in Cixous & Calle-Gruber, Mireille (1997). *Rootprints: Memory and Life-Writing*, trans. Eric Prenowitz, London: Routledge.
- Deleuze, Gilles and Guattari, Félix (1987). *A Thousand Plateaux: Capitalism and Schizophrenia*, trans. Brian Massumi, Minneapolis: University of Minnesota Press.
- Deleuze, Gilles and Parnet, Claire (1987). *Dialogues*, trans. Hugh Tomlinson & Barbara Habberjam, London: Athlone Press.
- Etchells, Tim. *Certain Fragments: Contemporary Performance and Forced Entertainment*, London: Routledge.
- Haraway, Donna (2003). *The Companion Species Manifesto: Dogs, People, and Significant Otherness*, Chicago, Ill.: Prickly Paradigm Press.
- Heidegger, Martin (1971). *Poetry, Language, Thought*, New York: Harper and Row.
- Kear, Adrian and Kelleher, Joe (2000). 'The Wolf-Man', *Performance Research* 5:2 ('On Animals'), Summer, 82-91.
- Lyotard, Jean-François (1984). *The Postmodern Condition: A Report on Knowledge*, trans. Geoffrey Bennington & Brian Massumi, Manchester: Manchester University Press.
- Lyotard, Jean-François (1991). *The Inhuman: Reflections on Time*, trans. Geoffrey Bennington & Rachel Bowlby, Cambridge: Polity Press.
- Massumi, Brian (1992). *A User's Guide to Capitalism and Schizophrenia: Deviations from Deleuze and Guattari*, Cambridge, Mass.: The MIT Press.
- Nancy, Jean-Luc (1997). *The Gravity of Thought*, New Jersey: Humanities Press.
- Pollock, Della (1998). 'Performing writing', in Peggy Phelan and Jill Lane (eds), *The Ends of Performance*, New York: New York University Press, 73-103.
- Robertson, Lisa (2002). 'How Pastoral: A Manifesto', in Mark Wallace & Steven Marks (eds), *Telling it Slant: Avant-Garde Poetics of the 1990s*, Tuscaloosa, Alabama: University of Alabama Press, 21-6.
- Serres, Michel (1995). *Genesis*, trans. Geneviève James & James Nielson, Ann Arbor: University of Michigan Press.
- Schmidt, Natalie Crohn (1990). 'Theorizing about performance: why now?', *New Theatre Quarterly* 7:23, 231-4.
- Sinclair, Iain (1997). *Lights out for the Territory*, London: Granta Books.
- Zizek, Slavoj (2004). *Iraq: The Borrowed Kettle*, London & New York: Verso.

Osobito zahvaljujem Uni Bauer, Ivani Ivković, Ricu Allsoppu, Alanu Readu, Adrianu Heathfieldu, a nalviše od svih Damiru Bartolu Indošu zbog njegove velike širokogrudnosti: *In bocca al lupo!*

BIBLIOGRAFIJA:

Allsopp, Ric (1999). 'Performance Writing', *Performing Arts Journal* br. 61, 21:1, siječanj, 76-9.

Bataille, Georges (ur.) (1995). *Encyclopaedia Acephalica: Critical Dictionary, and Related Texts*, pr. Iain White, London: Atlas Press.

Butler, Judith (1993). *Bodies that Matter*, London: Routledge.

Certeau, Michel de (1984). *The Practice of Everyday Life*, pr. Steven Rendall. Berkeley: University of California Press.

Cixous, Hélène u Cixous & Calle-Gruber, Mireille (1997). *Rootprints: Memory and Life-Writing*, pr. Eric Prenowitz, London: Routledge

Deleuze, Gilles i Guattari, Félix (1987). *A Thousand Plateaux: Capitalism and Schizophrenia*, pr. Brian Massumi, Minneapolis: University of Minnesota Press.

Deleuze, Gilles i Parnet, Claire (1987). *Dialogues*, pr. Hugh Tomlinson & Barbara Habberjam, London: Athlone Press.

Etchells, Tim. *Certain Fragments: Contemporary Performance and Forced Entertainment*, London: Routledge.

Haraway, Donna (2003). *The Companion Species Manifesto: Dogs, People, and Significant Otherness*, Chicago, Ill.: Prickly Paradigm Press.

Heidegger, Martin (1971). *Poetry, Language, Thought*, New York: Harper and Row. / *Bauen Wohnen Denken*, u: Vortraege und Aufsaeetze II, Pfulingen: Neske, 1954., str. 29.

Kear, Adrian and Kelleher, Joe (2000). 'The Wolf-Man', *Performance Research* 5:2 ('On Animals'), Ljeto, 82-91.

Lyotard, Jean-François (1984). *The Postmodern Condition: A Report on Knowledge*, pr. Geoffrey Bennington & Brian Massumi, Manchester: Manchester University Press.

Lyotard, Jean-François (1991). *The Inhuman: Reflections on Time*, pr. Geoffrey Bennington & Rachel Bowlby, Cambridge: Polity Press.

Massumi, Brian (1992). *A User's Guide to Capitalism and Schizophrenia: Deviations from Deleuze and Guattari*, Cambridge, Mass.: The MIT Press.

Nancy, Jean-Luc (1997). *The Gravity of Thought*, New Jersey: Humanities Press.

Pollock, Della (1998). 'Performing writing', u Peggy Phelan i Jill Lane (ur.), *The Ends of Performance*, New York: New York University Press, 73-103.

Robertson, Lisa (2002). 'How Pastoral: A Manifesto', u Mark Wallace & Steven Marks (ur.), *Telling it Slant: Avant-Garde Poetics of the 1990s*, Tuscaloosa, Alabama: University of Alabama Press, 21-6.

Serres, Michel (1995). *Genesis*, pr. Geneviève James & James Nielson, Ann Arbor: University of Michigan Press.

Schmidt, Natalie Crohn (1990). 'Theorizing about performance: why now?', *New Theatre Quarterly* 7:23, 231-4.

Sinclair, Iain (1997). *Lights out for the Territory*, London: Granta Books.

Žižek, Slavoj (2004). *Iraq: The Borrowed Kettle*, London & New York: Verso.

Face to Face

Erden Kosova

Writing on art has to face bitter incommensurability between the art practice it relates to and the language it employs, the danger of killing the affective side of the artistic practice by attempting to draw the unspeakable into the domain of words. Artistic practice may easily collapse into an illustrative device serving to reinforce theoretical coherency. The worst-case scenario is perhaps the one in which the employed theoretical framework is constituted by received ideas, by instrumentalised and pre-set concepts, in the hope of attaining academic authority. Suggestive and telling as they are, words such as 'heterotopia', 'the third space', 'hybridisation', or 'relational aesthetics' can be turned into easy, celebratory tools to be applied on any artwork, any case, any context. Having fallen into these traps many times and confused with the lack of concordance between the theories produced elsewhere and my own social environment, I feel the urge to focus on concrete conditions at the expense of over-contextualisation and self-provincialisation.

Turkey is an excessively stratified society. Binary hierarchies inherited from the imperial past have multiplied in the course of modernisation process:

Ottoman versus Republican; secular versus religious; Muslim versus non-Muslim; Sunni versus Alewife; Turkish versus Kurdish; nationalist versus cosmopolitan; isolationist versus pro-European; extremely rich enclaves versus the vast range of slums of poverty; bourgeoisie versus nouveau riche; Istanbul versus Anatolian; urban versus rural; urbanised versus urbanising; and so on, and so forth... This model of dichotomy now seems to be crystallising with the division of the current parliament into two parties – after a long period of noisy over-crowdedness. On the one side, the AKP, the governing party with a considerable majority, represents the conservative, traditionalist, economically active, and urbanising or provincial segments of the society. On the other side, the CHP, the opposition party, represents the segments that are loyal to the modernist principles of the republic, urban, educated, economically settled, and cultured elite. This political situation, which was expected to radicalise the differences, has actually ended with a sort of paralysis, inertia, and apathy, a suffocating consensus on neo-liberal economics, paternalistic values, cultural sterilisation, and the marginalisation of anything that makes a difference.

The three members of Oda Projesi were born into civic families of urban middle-class. The most formative years of their lives coincided with the progressive and optimistic atmosphere of the seventies, in which the large, undifferentiated middle class did possess social drives for sharing, gathering, and visiting neighbours and relatives. That was before the shock of the military coup of 1980 and its policies of de-politicisation or wiping out all 'suspicious' collectivities; that was before the social atomisation of the neo-liberal discourse regulating the eighties with its promotion of entrepreneurship and the pursuit of self-interest and with its multiplying low-quality TV channels. As the middle class became gradually stratified, its urbanised, educated, and socially sensitive segments assimilated with the emerging upper-middle class in hope of social security. Prosperous neighbourhoods delineated invisible, psychological borders. The friendly three or four-storey apartment houses with broad horizontal windows, which had allowed visual communication between neighbours and transparency between the building and the street, were gradually replaced by tall, castle-like apartment houses with small windows. Their grim facades turned their back to the streets. Security cabins were installed in front of the gates. The population boom in the big cities, which was the result of massive migration from rural areas, created new hierarchies and fears. The slums of the newcomers were likened to an invasion and blamed for the aesthetic ruin of urban structures. In the most extreme cases, reaction to the newcomers took the form of completely isolated, fenced, guarded, and self-contained settlements built for the rich.

After graduating from the Marmara Academy of Fine Arts, the three friends, Özge Açıkkol, Günes Savas, and Seçil Yersel, felt the need to distance themselves from the protected environment of their parental houses (which is not very easy to accomplish before marriage in the context of strong family ties in Turkey) and opened up a studio in a neighbourhood which fused the urban and the urbanising segments of society. Situated in the heart of Istanbul, Galata has cultivated a cosmopolitan way of life and sheltered social minorities for centuries. Its architectural texture is predominantly shaped by the classical 19th-century urban style. Buildings that were designed for the modernising taste of the richer segments of non-Muslim subjects in the Ottoman Empire remained abandoned after the departure of those communities as a result of the Turkification process, which took place in Istanbul in the 20th century. In the 1970s, the neglected houses were appropriated by migrants from the rural areas, mainly from the traditionalist parts of Eastern Anatolia. Their interiors were adjusted to the needs of the family structure characteristic for that particular culture. Yet, due to the economic expansion in the 90s, the city centre was gradually claimed back by the urbanised and the new

businesses. As it usually happened, it was the artists who arrived first to Galata, followed by real-estate offices, design, advertisement, and architecture offices, then cafés and restaurants...

Only recently, a collective business project in a similar neighbourhood radicalised this process of gentrification: under the fake objective of creating a cultural complex, the inhabitants of a certain street, who belonged to the relatively poor families of Roma origin, were moved, the houses were renovated, and the site was rapidly transformed into an entertainment and shopping street, designed to answer the nostalgic needs of local and foreign tourists. Encouraged by the media boom, they even dared to change the name of the street from 'Algerian Street' to 'French Street', which is quite telling about the motives of this 'successful' venture.

The three girls who would later organise their activities under the label

Oda Projesi landed on this confliction site. Yet, unlike their artist fellows who moved to Galata or other newcomers of urban background, who remained disinterested in the presence of their neighbours living in disadvantageous conditions and claimed a natural continuity between the urban past of Istanbul and their current residence in Galata and similar neighbourhoods, Açikkol, Savas and Yersel set out to communicate with women and children from local families. They supplied the children with painting material and discussed the resulting compositions with them. They created a new language for themselves in order to approach them. Unlike all volunteer social projects operating in similar situations, they carefully avoided making any claims of offering improvement, beautification, help, education, or correction. They made their interaction with neighbours continuous and did not limit their residence to a preset time scheme. They paid visits to their neighbours and shared their life stories, recipes, and secrets.

Nevertheless, this conversational ground does not assume an idealist objective of dissolving differences into unity, closing the gap between the Self and the Other or between the two different cultural formations. The group's relationship with its neighbourhood aims at opening up the existing potentialities. Yet, they do not merely rely on epiphanies squeezed out from everyday life, but consciously seek to facilitate the emergence of exceptional moments, mainly for the children. Taking the children to the cinema, playgrounds, beaches, or circuses cannot be reduced to quotidian acts, since the members of Oda Projesi create occasions for the children that they normally would not have access to, either for economic reasons or the cultural restrictions of their families. When, for example, a girl from the neighbourhood reaches adolescence and is asked to put on the veil, then, if her brothers full-heartedly stand behind that family decision, the members of the group face limitations in their relationship with their neighbours. But after such heartbreaks, encounters with differences and the consequent self-reflection, they return to their work of consolidating the continuity of their cohabitation in Galata.

On the other hand, the group's activities reveal a pursuit of dis-identification with the social formations they are associated to. The first one is to cross the barriers between the binary oppositions within social hierarchies such as mentioned above. The compression between the cultural influences of the capital on the middle classes and the attraction of the working classes to the subsequent programmes of conservative politics has not left any space for urban, political criticality: no strongholds, no subcultural venues, no public institutions open to radical expressions. As the only artist-run-space in the city, Oda Projesi opens up the gate for a spatial trialectics that might encourage similar (independent, non-budget, but effective) experiments in the fields of political gathering, publishing, and other cultural scenes. In that sense, the intended departure of Oda Projesi from the secure family home (and the corresponding cultural ground) is about generating an alternative, third ground and not about a 'loss of the domus'.

After the initial years of establishing the organic relationship between the group and its neighbourhood, the group named itself Oda Projesi and started to invite fellow artists to perform projects designed to relate to the children and other residents. Performances and events that have taken place in the three-room studio space of the group and the courtyard in front of it aimed at dislocating the art scene from its secluded habitat. The Istanbul art scene has become more inclusive by reinforcing art production in other localities and attracting artists and audience from social segments other than the upper-middle class, though it is still mainly comprised of circles privileged by wealth and education. Moreover, the visible political assertiveness of art was still confined to the printed matter or the secure environment of the gallery space and seriously lacked practices that could intervene in the public space. Oda Projesi has shaken the routines of the local art scene by confronting it with its inexperience in performing on the streets and its clumsiness in addressing the audience and the participants from other cultural formations. At the outset, there were moments of silence, awkward gestures in situating oneself on this new common ground. After a while, face-to-face experiences have relaxed the invited artists; the usual art audience has developed a way of communicating with the locals and women from the neighbourhood finally left their balconies, came down to see the events from the courtyard, and sometimes even sat down beside 'foreign' men without much hesitance.

Invitations from abroad to participate in exhibitions challenge the organic relationship model cultivated by Oda Projesi, since only limited time can be devoted to a specific project. Continuity, which had made Oda Projesi meaningful in Galata and distinguished it from a public service, is now reduced to periods of a couple of months. The social experience generated by the project has remained in the brackets, while its completion might end up with merely reinforcing the names of the art institution and the group. As the knowledge on the local routines of the social groups and the art scene to be tackled is reduced, new dimensions are appearing: linguistic difference, geo-cultural differences on a larger scale, asymmetries in power between countries, problems related to immigration, and so on. Good luck in Tensta...

This text was first published in the catalogue of Oda Projesi exhibition, which took place in September 2004, in Tensta Konsthall, Stockholm.



Oda Projesi 1.tiff

Prostor Ode Projesi u Galati Istanbulu, u susjedstvu u ulici Sahkulu. Od 2000. godine stan površine 45m² rabi se kao prostor za projekte. Soba u sredini bila je prvi prostor u kojem su započeli projekti. Özge Acikkol otvorila je prostor svojim projektom *About a Useless Space* (*O beskorisnom prostoru*), ispraznivši sobu i izloživši u njoj samo tekst Georgesa Pereca. S tim projektom prostor je počela rabiti Oda Projesi, susjedi i pozvani gosti (umjetnici i ljudi iz različitih disciplina). Projekt Oda Projesi otvoren je 22. siječnja 2000. godine i zatvoren 16. ožujka 2005. (Oda Projesi nalazi se u susjedstvu od 1997. godine.)

Prostor bez koristi

Nekoliko sam puta pokušao zamisliti stan u kojem bi postojala beskorisna soba, apsolutno i namjerno beskorisna. Ona ne bi bila spremište, ne bi bila dodatna spavaća soba ili hodnik ili udobna sobica ili kut. Bila bi prostor bez funkcije. Ne bi služila ni za što, ne bi se mogla ni sa čime povezati.

Unatoč svom mojem trudu, nisam uspio do kraja realizirati tu zamisao. Sam jezik, čini se, pokazao se neprikladnim da opišem to ništavilo, tu prazninu, kao da pomoću jezika mogu govoriti samo o onome što je puno, korisno i funkcionalno.

Prostor bez funkcije. Ne 'bez ikakve konkretne funkcije' već upravo bez ikakve funkcije; ne više-funkcionalan (svatko to zna napraviti) već a-funkcionalan. Očito, to ne bi bio prostor kojemu je namjena naprosto da 'oslobodi' druge (ostava, ormar s ladicama, ormar za kapute, spremišni prostor, itd.) već prostor, ponavljam, koji ne bi služio ama baš nikakvoj svrsi ...

Georges Perec

Species of Spaces and Other Pieces, Penguin books, 1997.

Oda Projesi 1.tiff

Oda Projesi space in Galata, Istanbul, in the neighbourhood of Sahkulu Street. From 2000, the 45m² flat was used as the project space. The room in the middle was the first space where the projects started. Özge Acikkol did the opening project *About a Useless Space*, emptying the room and exhibiting it with a text by George Perec. With this project, the space started to be used by Oda Projesi, the neighbours, and the guests (artists and people from different disciplines). The space of Oda Projesi was opened in 22 January, 2000 and closed on 16 March, 2005. (Oda Projesi had been in the neighbourhood since 1997.)

A space without a use

I have several times tried to think of an apartment in which there would be a useless room, absolutely and intentionally useless. It wouldn't be a junkroom, it wouldn't be an extra bedroom, or a corridor, or a cubby-hole, or a corner. It would be a functionless space. It would serve for nothing, relate to nothing.

For all my efforts, I found it impossible to follow this idea through to the end. Language itself, seemingly, proved unsuited to describing this nothing, this void, as if we could only speak of what is full, useful and functional.

A space without a function. Not 'without any precise function' but precisely without any function; not pluri-functional (everyone knows how to do that), but a-functional. It wouldn't obviously be a space intended solely to 'release' the others (lumber-room, cupboard, hanging space, storage space, etc.) but a space, I repeat, that would serve no purpose at all...

George Perec

Species of Spaces and Other Pieces, Penguin books, 1997

Oda Projesi 2.jpg

Dvorište Ode Projesi tokom projekta *Searching for a clay language* (*U potrazi za jezikom gline*).

Libia Pérez de Siles de Castro i Ólafur Árni Ólafsson radili su mjesec dana i od 2. – 16. ožujka 2003. godine ostvarili projekt zajedno s djecom i majkama iz susjedstva. Soba u sredini bila je prekrivena glinom stvarajući knjižnicu jezika gline – mnogo se toga događalo u tom prostoru. Transformacija prostora pomoću materijala i trećeg jezika na kraju je ponudila različite mogućnosti ostvarivanja veza s dinamikom susjedstva.

Oda Projesi 2.jpg

The Oda Projesi courtyard during the *Searching for a Clay Language* project.

Libia Pérez de Siles de Castro and Ólafur Árni Ólafsson worked for a month and realized the project in the period 2 – 16 March, 2003 in the neighbourhood, with children and their mothers. The room in the middle was covered with clay, creating a clay language library. Much was going on in that space. Transforming the space with the help of material and the third language ended up in different possibilities of creating relationships with the dynamics of the neighbourhood.

Oda Projesi 3.jpg

23 April Pictures with Komet (*23. travnja slike s Kometom*), projekt koji je realizirala Nadi Guler. Projekt s djecom iz susjedstva za Dan djece 23. travnja. Dan se proslavio tako što se crtalo po originalnim slikama turskog umjetnika Komete te su se ti radovi izložili u galeriji u ulici Istiklal. Projekt se odvijao mjesec dana u prostoru Ode Projesi i završio izložbom u galeriji Dulcinea u kojoj je organiziran i piknik.

Oda Projesi 3.jpg

23 April Pictures with Komet, a project realized by Nadi Guler. It was a project that involved children from the neighbourhood on the occasion of the Children's Day on 23 April. It consisted of celebrating that day by drawing on the original paintings by the Turkish artist Komet and exhibiting them in a gallery on Istiklal Street. The project was on for a month in the space of Oda Projesi and ended with the exhibition at the Dulcinea Gallery and a picnic.

Oda Projesi 4.tiff

20. rujna 2003. dvorište Ode Projesi tokom projekta *COURSE* Naz Erayde za 8. Biennale u Istanbulu, *Poetic Justice* (Poetska pravda), projekt ADA Ode Projesi. Tokom cijelog trajanja bijenala projektni prostor ugostio je osam umjetnika i projekata koje su pozvali i s kojima su surađivali Oda Projesi i susjedi. Projekt je nazvan *Oda Meetings* (Oda Sastanci). Projekt *Course* trajao je jedan dan u dvorištu a realizirale su ga žene iz susjedstva. Naz Erayda razgovarala je s njima o hrani, kuhanju i kupovini te je od njih sakupila recepte koji su na kraju sabrani u knjižicu. Hrana se priprema prema receptima, a ako ste željeli knjižicu, morali ste ostaviti jedan svoj recept.

Oda Projesi 4.tiff

20 September, 2003. The Oda Projesi courtyard during the *COURSE* project by Naz Erayda in the 8th Istanbul Biennial, *Poetic Justice*, the ADA project by Oda Projesi. During the Biennial period, the project space welcomed 8 artists and projects at the invitation and with collaboration of Oda Projesi and the neighbours. The project was called the *Oda Meetings*. The *COURSE* project took place on a single day, in the courtyard, and was realized by the women of the neighbourhood. Naz Erayda talked with them about food, cooking, and shopping and gathered recipes, which were then printed out and collected in a small booklet. The food was then prepared on the basis of these recipes and if you wanted to have a booklet, you had to contribute with a recipe of yours.

Oda Projesi 5.tiff

FAIL# BETTER projekt Line Faller, Thomasa Stussija, Marcela Mietha i Mariane Burchardt.

Radionica o strukturama zgrada koje čine panoramu grada napravljenim od drvenih štapića u dvorištu Ode Projesi. Projekt je realiziran 10. lipnja 2004. no u njega je uloženo 2 tjedna rada u samom prostoru i izvan njega. Arhitektura dvorišta dozvoljavala je različite mogućnosti oblikovanja drvenih štapića.

Oda Projesi 5.tiff

FAIL# BETTER, a project by Lina Faller, Thomas Stussi, Marcel Mieth, and Marian Burchardt.

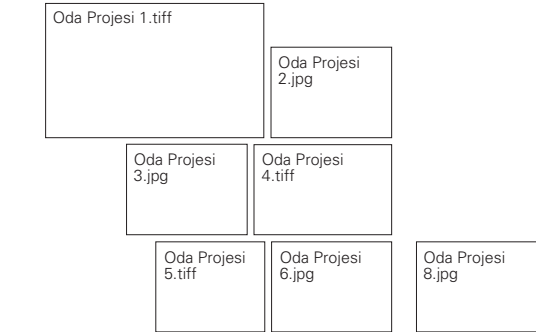
Workshop on building structures from the city images with woodsticks in the Oda Projesi courtyard. The project was realized on 10 June, 2004 but it took altogether 2 weeks of work. The architecture of the courtyard allowed different possibilities for the woodsticks to be shaped.

Oda Projesi 6.jpg & Oda Projesi 8.jpg

Emine Uctas, susjeda Ode Projesi, tokom projekta *SO FAR SO GOOD – SO WEIT SO GUT* autorice Nadine Reschke Kindlimann. Nadine je tjedan dana zajedno sa ženama iz susjedstva radila na postavljanju šatora, vežući slike na šatorska krila. Šator je bio površina na kojoj su se upisivale priče ženâ i Nadine. Upotrebljavajući iglu i konac Nadine je na površini šatora izvezla skice svojeg doživljaja Istanbula.

Oda Projesi 6.jpg & Oda Projesi 8.jpg

Emine Uctas, a neighbour of Oda Projesi, during the project *SO FAR SO GOOD – SO WEIT SO GUT* by Nadine Reschke Kindlimann. Nadine worked for a week with women from the neighbourhood on the construction and embroidering of a tent. The tent was to become the surface for the stories of





Sayı: 0002

Tarih: 04/10/03

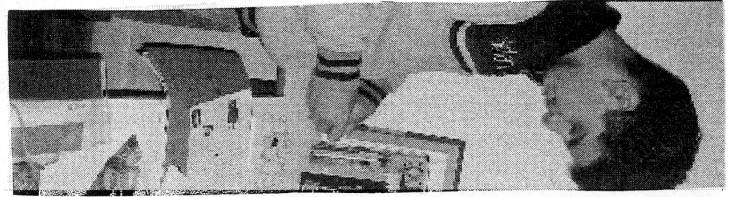
Bu hafta Neler oldu

Bu hafta iki kişi elni ayagina gözüne vurarak müzik yapmayı öğrettiler

Her neyse 2-3 gün sonra da bolonların içine de pıncak doldurarak Türkiye Topu yaptı Ata Atailer bedilen Görenler kim bu manyaklar diyordu yeni yeni Teknoloji

BU GÜN AVLUDA KAPIŞMA ÇIKTI

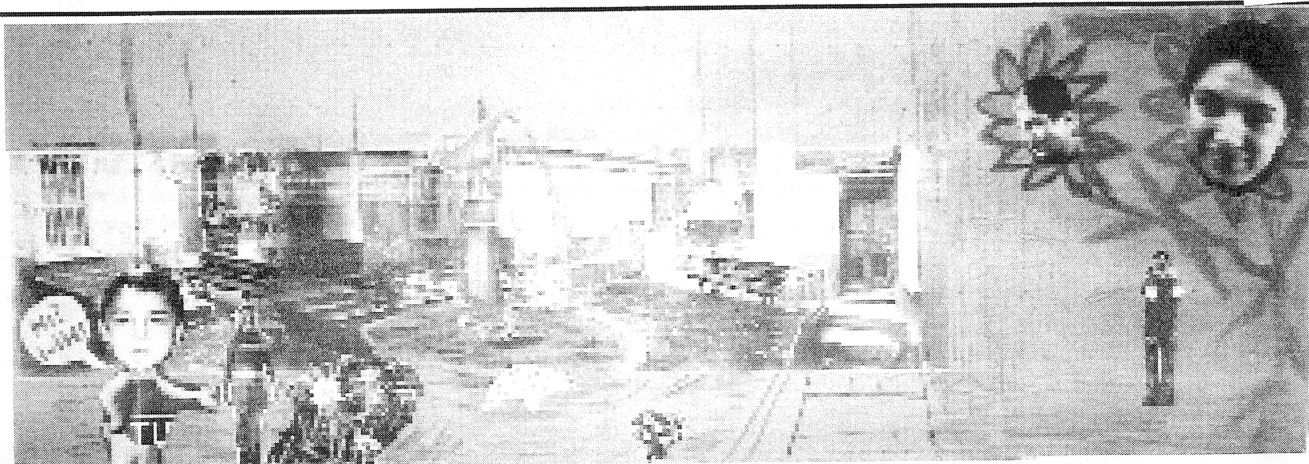
çıkar tuzlara



Bu gün Avluda herkes Telasla beni bekliyor du Bende O sırada kızların peşinden koşturuyordum Bir den Bir geldim laf kavgası başlamış Sonra girdim içeri merhaba dedik Bir baktım laf kavgası oldu mahalle kavgası Aradan 5-10 dakika geçti her kez bir bitine girdi pelin Abla Aysel Ablayk Eda Ablay Tuttuğu gibi yenden yere vurdu eda Abla kalktı pelin Ablay her neyse yarıdıklarım ~~ne de~~ hayal önünden hiç dostlar karga eder mi hele bunlar sıkı dostlarsa laf kavgasında Abartılacak bir şey değil biraz önemli biraz önemsiz Kimsege inanma Osmana

Hayalimizdeki Avlu : The Courtyard in Our Dreams

inan!



TYLOL HOT

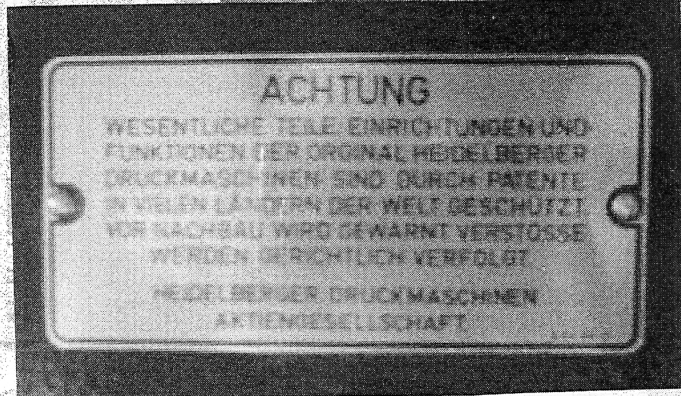
TYLOL HOT

Achtung-Heidelfer Druckmaschinen (Dikkat- Hedeberfli baski makinesi)

Bu hafta Timucin ve Tugay Cizgi matbaa da 'ses-lesmeler' yaptilar. Timucin ve Tugay'in sesleri ile makinalarin sesleri tanistilar beraber seslestiler.

Heidelberg de (almanya da) uretilmis makinalar Istanbul'a Galata'ya Sahkulu sokaga dustuler Cizgi matbaa'yi dolduran makinalarin sesleri makinalardaki parcalarin hareketi

Timucin kan ter icinde matbacilarin guleryuzu hepimizin heyecani makina basindaki calisanlaren saskin bakislari havada ucusan ritimler makinadan akan binlerce Tylo hot kagidi gelsin buz gibi susurluk ayanlari (matbaa amcadan ikram...)



TYLOL HOT

TYLOL HOT

AYRAN ÇORBASI

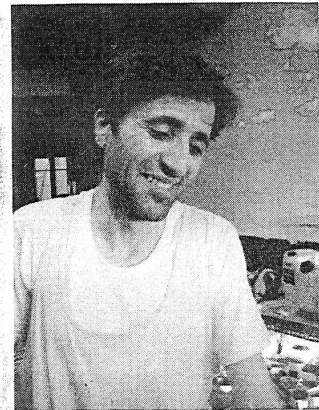
MALZEME

1.5 kg. buğday
1 fincan beyaz fasulye
1 sürahi ayran
Taze veya kuru nane
Tuz

YAPILIŞI

Buğdayı akşamdan temizleyin, yıkayın. Yıkadığınız buğdayları 1 kg. suda 1 taşım kaynatın. Kaynayan buğdayları bir gece suda kabarması için bırakın. Buğdaya 1 kg.'ya yakın kaynar su ilave edin ve 15 dakika ocakta kaynatın. Çorbayı ocaktan alın. Üzerine 1 çay bardağı soğuk su gezdirin. Taze veya kuru naneyi ilave edin. Yoğurtla ayran yapın. Çorba soğuduğunda ayranı malzemeye ilave edin. Ayran çorbasını soğuk servis yapın.

ZEYNEP ORMANCI
Giresun - 1953



BU GÜN AVLUDA YEMEK KATLIYAMI GIKTI



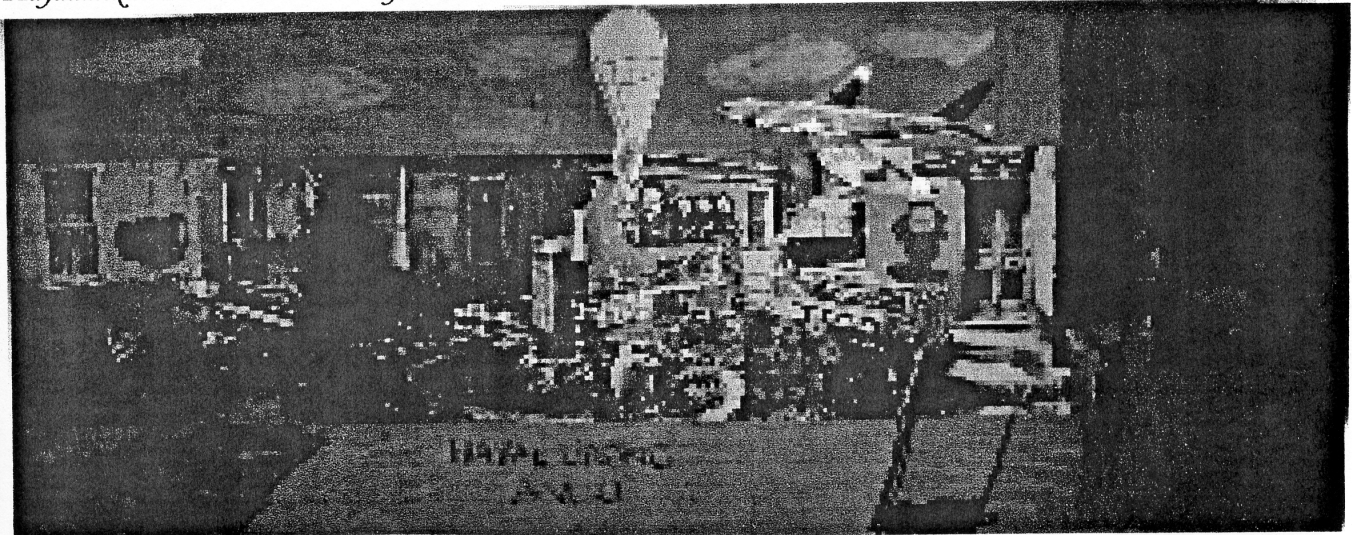
Evet sevgili okurlar Bugün Avluda Nörmeli
clasile yemek yenilekti Ama dışardan Belos
yemek aldığını duyan kustu etrafı silip
sopunda Böyle bir şey milyonda bir kez
görüldü sağıın okurlar Acaba bu millet
yemek yemiyolarmı? Evet sevgili okurlar
kimseye inanma Osman Ormanlıya inan
metin yazarı = OSMAN ORMANCI

YEMEK KALMADINDAN AKIL DANIŞMANIZ NADİ GÜLER KIRAKER YEDİ

Evet sevgili okurlar yemek kalmadığından sanrı olmuyorlar
yemeğe gitmemek ki Bunlardan biride Nadi Güler ve Eda Ables
murat Abi Kerim abi hepside sansınak kışın olurunu böyle sayı kardeşim
ve millet kışında olur olur kimseye inanma Osman Ormanlıya inan
şimdi kısa bir Altıyazı haberi

Eda Abblayla murat Abi baretlerle kışdılarını
kurtardı

Hayalimizdeki Avlu : The Courtyard in Our Dreams



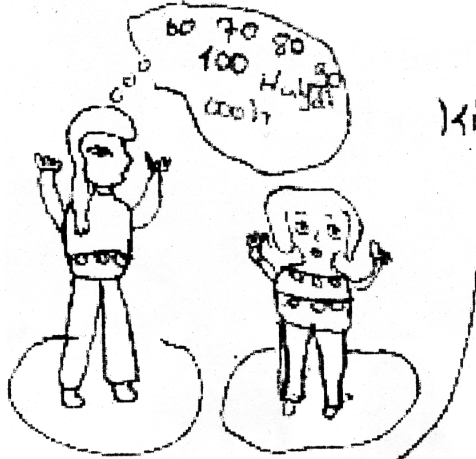
MAGAZİN SARFASI

NURSEN-LE BURCU ASENAYA TAŞI GIKARDI

Bu gün ATelgenizde Nursenle burcu bir oynadılar varug
Aseena yentimide ufeside kıldı Burcu magazin Sinifimide
sardı işi Abarttı. Başkide oynanmagan edemiz kıldı bir kes
Kardesim

şimdide gınes Abbı başkide oynanmagan

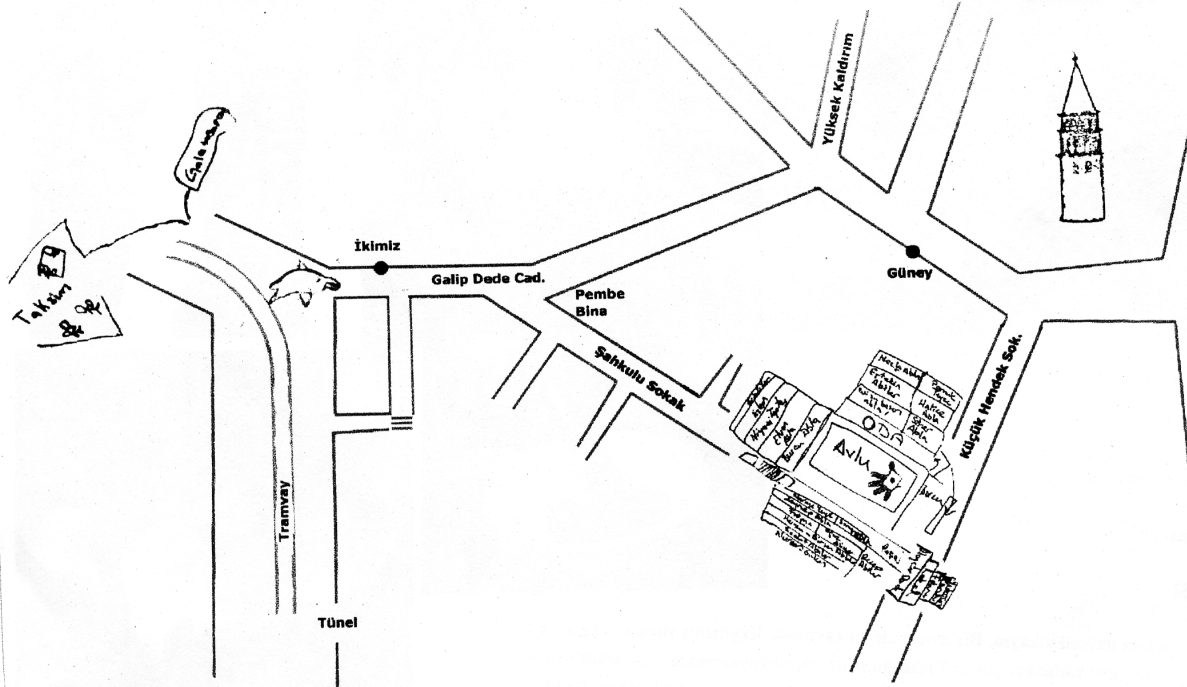
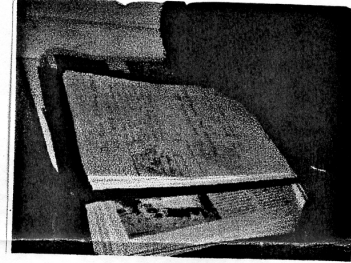
Ana kısı sardı Arada bende katıldım Gınes Abbı Cıge Arda
Gınes Nasıl gıttıgını Sıkındılar



KİMSEYE İNANMA OSMANA İNAN KARDEŞ



qıvılda nerede?



heterotopia harita projesinden...
© 2003

AVLU-4



U dvorištu je radila sa ženama koje žive u okolici; svaka je žena na šator izvezla sliku prema vlastitoj zamisli. 29. lipnja 2004. godine u dvorište su pozvani gosti kako bi se pridružili pričanju priča i sudjelovali u Nadineinoj prezentaciji. Susjedi su bili jedina publika na prezentaciji tokom koje su se radale različite ideje unutar već postojećeg projekta.

Oda Projesi 9.jpg & Oda Projesi 15. jpg

101.7 Efem radio projekt u suradnji s Bookstr-om s Matthieuom Pratom.

19. veljače – 16. ožujka 2005. godine. Grupa Oda Projesi pozvala je i bila domaćin BOOKSTR-u koji je na četiri tjedna još jednom ponudio odabir svojih knjiga i k tome ko-producirao novi Radio projekt. Postavljen u dvije sobe prostora, snimateljski i broadcasting studio omogućio je produciranje radijskog programa koji je uključivao intervjue, rasprave, izvještaje s terenskih istraživanja, instrumentale, eksperimente sa zvukom, džinglove, glazbu, događaje uživo, itd., sadržaj kojih je uglavnom odražavao zaokupljenost Ode Projesi podizanjem razine građanskog mentaliteta i njegovim provođenjem kroz projekt. Tokom prvog tjedna emitiranja nikome nije bilo dopušteno da uđe u stan Ode Projesi, no uskoro je studio postao sastajalište za radio. Ljudi su dolazili sa svojim prijenosnim radio aparatima. To su bili posljednji dani prostora Ode Projesi. Radio se smatrao novim prostorom za projekte i za Odu Projesi i za susjede. Radio program proizvodio je različite oblike međusobne razmjene znanja i iskustva dok je susjedstvo svakodnevno slušalo emisije na radio prijemnicima. Prijem je bio ograničen na ulicu i dvorište gdje se odvijao Oda Projesi.

www.bookstr.com / www.globalheartmyradio.com

Oda Projesi 10.jpg

Grupa Heterotopya (Kerim Kürkcü, N. Eda Noyan, Pelin Tan, Aysel Yavuz) radila je sa susjedima na redizajniranju dvorišta smještenog točno ispred stana Ode Projesi, ulaza u stanove četverokatnice. Kako bi svoj rad predstavili posjetiteljima, prekrili su strane dvorišta širokim platnom. Na dan izložbe izložene su bijele ulične svjetiljke smještene u ulici Fransiz Geçidi (Francuski prolaz) preko puta dvorišta, različite fotografije i figure. Projekt *Passing by the Courtyard* (Prolazeći pokraj dvorišta) realiziran je 8. studenog 2003. godine. Posjetitelji su mogli ući u dvorište kroz predviđene ulaze te zapisivati i crtati svoje misli na bijelo platno bilo gdje u dvorištu. Tokom te aktivnosti prikazivao se na platnu kratki film o različitim stadijima projekta.

Oda Projesi 11.tiff

Oda Projesi producirao je Susjedski rječnik u temelju kojeg se nalazi hibridni jezik koji nastaje u susjedstvu međudjelovanjem ljudi različitih životnih stilova. Vrata skladišta u susjedstvu obojena su crnim lakom i taj je rječnik ispisan kredom. Projekt *On the Island* (Na otoku) realiziran je 18. listopada 2003. godine. Dakle, prihvaćao je intervenciju izvana. Pitanje je bilo: "Što kažeš kada si sretan ili bijesan ili uzrujan?" U kontekstu ovog projekta otvorena mobilna knjižnica postavljena je na terasama i susjedne zgrade. Knjige koje Oda Projesi ima u svojoj knjižnici stavljene su u prozirne vrećice te ostavljene na raspolaganje ljudima. Svaki dan vrećice s knjigama odlagane su na druge terase.

Oda Projesi 12.jpg & Oda Projesi 16.jpg

Self_Passage projekt je švedskog umjetnika Otta von Buscha poznatog i kao Wronsow realiziran od 20. ožujka – 5. travnja 2004. godine. Oda Projesi pozvao je umjetnika da ostvari svoj projekt sa susjedima Ode Projesi. Projekt se temeljio na procesu recikliranja odjevnih predmeta i njihovim pričama. Procesom reciklaže djeluje se na ponovno osvajanje stvaralačke mogućnosti o preoblikovanju mita o uobičajenim potrošačkim pripovijestima. Stvoren je i vlastiti brand, Italian Avlusu (Talijansko dvorište), a tako je nazvano i dvorište tik izvan Oda Projesi prostora. Stanovnici kvarta u kojem boravi grupa Oda Projesi sudjelovali su u projektu. Kroz proces sakupljanja stare marginalizirane odjeće i priča tih lokalnih sudionika započelo je stvaranje alternativnog pokreta u modnoj proizvodnji. Prvi dan projekta odvio se 20. ožujka i toga je dana soba Ode Projesi pretvorena u modni dućan gdje su susjedi pokazali što su učinili sa svojom odjećom. Narednih dana soba je bila na raspolaganju ljudima koji su željeli doprinijeti izložbi.

www.italyanavlusu.tk

women and of Nadine. By using thread and a needle, Nadine embroidered sketches on the surface of the tent, dealing with her impressions of Istanbul. She worked in the courtyard with women living around and each woman embroidered different ideas. On 29 June, 2004, people were invited to the courtyard to join the story-telling game in the tent and participate in Nadine's presentation. The neighbours were the only audience of the presentation, which was based on different ideas originating in the existing project.

Oda Projesi 9.jpg & Oda Projesi 15. jpg

101.7 Efem, a radio project realized in collaboration with Bookstr, with Matthieu Prat.

In the period 19 February –16 March, 2005, BOOKSTR was invited by Oda Projesi for a 4-weeks stay, where a selection of its books was made available and a new radio project co-produced. Set up in two rooms of the space, the recording & broadcasting studio was producing a radio program based on interviews, discussions, field records, soundscape, sound experiments, jingles, music, live events, etc. The content was essentially originating in Oda Projesi's concerns about gentrification and their reflections throughout the project. During the broadcasting, no one was able to enter the Oda Projesi apartment in the first week, but then the studio was turned into a meeting point for the radio. People were coming with their portable radios. Those were the last days of the Oda Projesi space. The radio was treated as the new project space for Oda Projesi and the neighbours. It would produce different ways of knowledge and experience sharing, since the neighbourhood would hear its daily routine through the radio. The diffusion was limited to the street and the courtyard of Oda Projesi.

www.bookstr.com / www.globalheartmyradio.com

Oda Projesi 10.jpg

The Heterotopya group (Kerim Kürkcü, N. Eda Noyan, Pelin Tan, and Aysel Yavuz) worked with the neighborhood residents on the re-designing of the courtyard, which is situated right in front of the Oda Projesi house, the ground-floor apartment in a four-storey building. In order to present their work to the visitors, they covered the courtyard on the sides with a wide canvas. On the exhibition day, the white street lamps situated on the Fransiz Geçidi (French Gateway) Street passing by the courtyard, various photographs, and figures were exhibited. The *Passing by the Courtyard Project* was realized on 8 November, 2003. Visitors could enter the courtyard from designated points, write about, and draw their thoughts about the courtyard on white canvas. A short film about the different stages of the project was projected on the canvas during this activity.

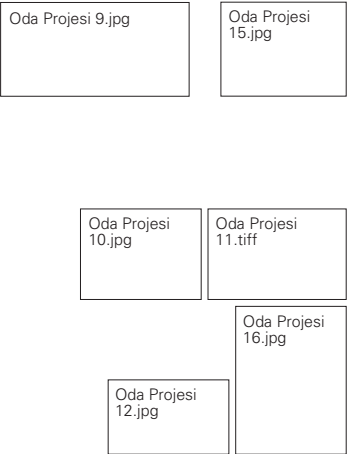
Oda Projesi 11.tiff

Oda Projesi produced a Neighborhood Dictionary, based on the hybrid language that was formed through the interaction of people in the neighborhood who had different styles of life. A warehouse door in the neighborhood was dyed with blackboard paint and the dictionary was written on it in chalk. The project *On the Island* was realized on 18 October, 2003. Hence, it was left open to outside intervention. The question was: "What do you say when you are happy or angry or upset?" Within the context of this project, an open mobile library was established on the terraces of the neighbouring building. Books from the library of Oda Projesi were placed in transparent bags and left to the people to read. Every day the book bags were placed on different terraces.

Oda Projesi 12.jpg & Oda Projesi 16.jpg

Self_Passage, a project by the Swedish artist Otto von Busch a.k.a Wronsow, realized in the period 20 March-5 April, 2004. The artist was invited to realize his project with the neighbours of Oda Projesi. The project was based on the process of recycling clothes and on their stories. The recycling process was an action of reclaiming the creative opportunity to re-fashion the myth system of common consumption narratives. This aim was realized by creating a special brand, called Italian Avlusu (Italian Courtyard), the name of the courtyard in front of the Oda Projesi space. People living at the Oda Projesi block were participating in the project. The process of collecting their old and marginalized clothes and the stories of these local participants started the creation of an alternative movement in fashion production. The first day of the project was 20 March and on that day the room of Oda Projesi was transformed into a fashion store. The neighbours showed what they had done with their clothes and on the following days the room was open for other contributors.

www.italyanavlusu.tk



Licem u lice

Erden Kosova

S engleskog prevela Vanja Polić

Pisanje o umjetnosti mora se suočiti s gorkom nesumjerljivošću umjetničke prakse na koju se odnosi te jezika koji upotrebljava, s opasnošću da će uništiti afektivnu stranu umjetničke prakse kroz pokušaje da prenese neiskazivo u domenu riječi. Umjetnička praksa mogla bi se lako srozati na ilustrativni postupak kojim se podupire teorijska suvislost. U najgorem slučaju, teorijski okvir u pitanju sastavljen je od prihvaćenih ideja ili instrumentaliziranih, unaprijed određenih pojmova, u nadi da će dostići status akademskog autoriteta. S obzirom na to koliko su ti pojmovi sugestivni i jasni, riječi kao 'heterotopija', 'treći prostor', 'hibridizacija', 'relacijska estetika' mogu se pretvoriti u opušteno, pohvalno oruđe koje se može primijeniti na bilo koje umjetničko djelo, bilo koji slučaj, bilo koji kontekst. Nakon što sam mnogo puta upao u zamku i ostao zbunjen neslaganjem teorije proizvedene negdje drugdje i društvene okoline oko mene, osjećam potrebu da se usredotočim na konkretne uvjete umjesto na pretjeranu kontekstualizaciju i auto-provincijalizaciju.

Turska je pretjerano raslojeno društvo. Binarne hijerarhije koje je naslijedila iz imperijalne prošlosti umnogostručile su se tokom procesa modernizacije: otomansko nasuprot republikanskom; svjetovno nasuprot religijskom; muslimansko nasuprot ne-muslimanskom; suniti nasuprot šijitima; tursko nasuprot kurdskom; nacionalističko nasuprot kozmopolitskom; izolacionističko nasuprot pro-europskom; izrazito bogate enklave nasuprot ogromnoj količini siromašnih slamova; buržoasko nasuprot skorojevićkom; urbano nasuprot ruralnom; urbanizirano nasuprot urbanizirajućem, i tako dalje... čini se da je taj model dihotomije sada postao jasniji podjelom sadašnjeg parlamenta na dvije stranke – nakon dugog razdoblja bučne prenatrpanosti. Na jednoj strani je AKP, vladajuća stranka u znatnoj većini koja predstavlja konzervativne, tradicionalističke, gospodarski aktivne, urbanizirajuće ili provincijalne segmente društva. Na drugoj strani je CHP, oporbena stranka koja predstavlja aktere lojalne modernističkim načelima republike, urbanu i obrazovanu, gospodarski stabilnu kulturnu elitu. Politički kontekst za kojeg se očekivalo da će radikalizirati razlike zapravo je zahvatila određena paraliza, inercija i apatija u zagušljivom konsenzusu neo-liberalne ekonomije, paternalističkih vrijednosti, kulturne sterilizacije i marginalizacije bilo čega što ima moć nešto promijeniti.

Tri članice projekta Oda Projesi rođene su u građanskim obiteljima urbane srednje klase. Formativne godine njihovih života podudarile su se s progresivnom i optimističnom atmosferom sedamdesetih tokom kojih je brojna, nediferencirana srednja klasa posjedovala društvene refleksije poput zajedničkih običaja, društvenih okupljanja, posjećivanja susjeda i rođaka. Tako je bilo prije šoka vojnog udara 1980. godine i njegove politike depolitizacije, brisanja svih 'sumnjivih' kolektiva; tako je bilo prije društvene atomizacije neo-liberalnog diskurza koji je upravljao osamdesetima promičući poduzetništvo i potragu za koristoljubljem te potičući porast niskokvalitetnih televizijskih programa. Dok se srednja klasa sama unutar sebe polako raslojavala, njezini urbanizirani, obrazovani, društveno-osjetljivi segmenti asimilirali su se u višu srednju klasu u nastajanju, u nadi da će tako postići društvenu sigurnost. Uspješna susjedstva oko sebe su ocrtala nevidljive, psihološke granice. Ugodno oblikovane trokatnice ili četverokatnice s vodoravnim, širokim prozorima koji su dopuštali vizualnu komunikaciju među susjedima i transparentnost između zgrade i ulice polako su zamijenjeni visokim stambenim zgradama nalik dvorcu s malim prozorima. Njihove stroge fasade okrenule su leđa ulicama. Ispred dvorišnih vrata postavljene su stražarnice. Bujanjem populacije u velikim gradovima, uzrokovane masovnom seobom iz ruralnih sredina, nastale su nove društvene hijerarhije i strah. Slamovima pridošlica predbacivao se napad i estetsko uništavanje urbanoga. U krajnjim slučajevima, reakcija na pridošlice uzrokovala je izgradnju potpuno izoliranih, ograđenih, čuvanih, samodostatnih naselja izgrađenih za bogate.

Nakon što su diplomirale na Akademiji Marmara, tri prijateljice, Özge Açıkkol, Günes Savas i Seçil Yersel, osjetile su potrebu udaljiti se iz zaštićene sredine roditeljske kuće (što nije lako postići prije braka s obzirom na kontekst čvrstih obiteljskih veza u Turskoj) i otvorile studio u susjedstvu u kojem su se stapali urbani i urbanizirajući segmenti društva. Smještena u srcu Istanbula, Galata je stoljećima ugošćivala kozmopolitski način života i štitila društvene manjine. Njezinu arhitekturnu teksturu uglavnom je oblikovao klasični urbani stil devetnaestog stoljeća. Zgrade, oblikovane po modernom ukusu bogatijih segmenata ne-muslimanskih podanika Otomanskog carstva ostale su prazne nakon što su ih oni napustili uslijed procesa "poturčenja" Istanbula u 20. stoljeću. Od sedamdesetih

nadalje te su zanemarene zgrade prisvojili migranti iz ruralnih sredina, uglavnom iz tradicionalnijih dijelova istočne Anadolije. Njihova unutrašnjost prilagođena je obiteljskoj strukturi te specifične kulture. Pa ipak, zbog gospodarske ekspanzije u devedesetima, gradsko su središte ponovno počeli osvajati urbani segmenti novih grana djelatnosti. U Galatu su prvo stigli umjetnici, zatim uredi za prodaju nekretnina, zatim dizajn, marketing, arhitektonski uredi, a nakon njih kafići i restorani ...

Tek je nedavno zajednički poslovni projekt u susjedstvu poput ovoga radikalizirao taj proces podizanja urbanog mentaliteta ("gentrifikacije"): lažno navodeći kao svoj cilj izgradnju kulturnog kompleksa, iseljeni su stanovnici jedne ulice, uglavnom pripadnici siromašnih obitelji romskog porijekla, renovirane su zgrade i predio je na brzinu pretvoren u središte zabave i kupovine koje udovoljava nostalgичnim potrebama lokalnih i stranih turista. Potaknuti medijskom reklamom, članovi projekta čak su se usudili promijeniti ime ulice iz 'Alžirska ulica' u 'Francuska ulica', što poprilično govori o motivima ovog 'uspješnog' poduhvata.

Tri djevojke koje će kasnije organizirati svoje aktivnosti pod imenom Oda Projesi smjestile su se u ovom konfliktnom području. No, za razliku od kolega umjetnika te drugih pridošlica urbanog porijekla, one su u Galati osnovale prebivalište nemajući nikakvih pretenzija prema svojim susjedima koji žive u nepovoljnim uvjetima i tvrdile kako postoji prirodni kontinuitet između Istanbulske urbane povijesti i njihova trenutnog boravka u Galati i sličnim susjedstvima. Açıkkol, Savas i Yersel započele su komunikaciju s djecom i ženama iz obitelji koje žive u lošim uvjetima. Opskrbile su djecu s materijalom za slikanje te razgovarale s njima o slikama koje su naslikala. Stvorile su novi jezik pomoću kojeg su se obraćale djeci. Za razliku od volonterskog socijalnog projekta koji je djelovao u sličnim situacijama, one su brižno izbjegavale bilo kakve tvrdnje o tome kako nude poboljšanje, uljepšavanje, pomoć, obrazovanje ili popravak. Bile su u stalnoj interakciji sa svojim susjedama i nisu ograničile svoj boravak u susjedstvu unaprijed zadanim vremenskim okvirom. Međusobno su se posjećivale kod kuće i dijelile svoje životne priče, recepte i tajne.

Unatoč tome, takva konverzijska osnova nije za svoj idealistički cilj imala razrješenja razlika i uspostavljanje jedinstva, prekid podjele između Sebe i Drugoga, između dvije različite kulturne formacije. Odnos grupe i susjedstva ciljao je na otvaranje već postojećih potencijala. Pa ipak, djevojke iz Ode Projesi se ne oslanjaju samo na značajne događaje "iscijedene" iz svakodnevnog života, već žele omogućiti pojavljivanje izuzetnih trenutaka, ponajviše kod djece. Posjeti djece kinu, igralištu, plaži, cirkusu ne mogu se svesti na svakodnevne događaje jer članice projekta Oda Projesi djeci stvaraju mogućnosti kakve ona obično ne bi imala, bilo iz financijskih razloga ili kulturalnih ograničenja njihovih obitelji. Na primjer, kada jedna od djevojčica iz susjedstva uđe u pubertet i kad mora početi nositi veo, te kada njezin brat u potpunosti podržava takvu obiteljsku odluku, članice grupe suočene su s ograničenjima svojeg odnosa sa susjedima. No, nakon tog početnog tužnog događaja, nakon tog susreta različitog od drugih te promišljanja koje mu je uslijedilo, one se vraćaju kako bi učvrstile kontinuitet zajedničkog života u Galati.

S druge strane, u djelovanju grupe možemo uočiti potragu za poništenjem identifikacije s društvenim formacijama s kojima ju se povezuje. Kao što je gore spomenuto, primarno je u planu bio prijelaz preko prepreka između binarnih opozicija unutar društvenih hijerarhija. Pritisak između kulturalnih utjecaja glavnog grada na srednju klasu te privlačnost koju su radnički društveni slojevi osjećali prema kasnijim programima konzervativne politike nisu ostavili mjesta urbanoj, političkoj kritičnosti: nikakva uporišta, nikakva supkulturna zbivanja, nikakve društvene institucije nisu bile naklonjene radikalnim izričajima. Kao jedini prostor u Istanbulu koji vode umjetnici, Oda Projesi nudi most prema prostornoj *trijalektici*, čime bi se mogli potaknuti slični (nezavisni i ne-profitabilni ali učinkoviti) eksperimenti u poljima političkih okupljanja, izdavačkih djelatnosti, te drugih kulturnih scena. U tom smislu, namjerni otklon *Ode Projesi* od sigurnog obiteljskog doma (i odgovarajućeg kulturnog područja) neće se baviti 'gubitkom doma' već će stvoriti alternativno, treće područje.

Nakon početnih godina u kojima je uspostavila organski odnos sa svojim susjedstvom, grupa se nazvala Oda Projesi i počela pozivati kolege umjetnike da realiziraju projekte osmišljene tako da uspostave odnos s djecom i drugim stanovnicima. Predstave i događaji koji su se odvijali u trosobnom studijskom prostoru i u dvorištu ispred ciljano su premješteni umjetničku scenu iz njezina povučena prebivališta. Istanbulska umjetnička scena postala je sveobuhvatna, podupirući umjetničku proizvodnju na drugim lokacijama, ne privlačeći umjetnike i publiku isključivo iz društvenih segmenata više srednje klase, iako je tu još uvijek riječ o krugovima privilegiranim zbog bogatstva i obrazovanja. K tome, vidljiva politička afirmacija u umjetnosti ostala je ograničena na tiskani materijal ili na sigurni okoliš galerijskog prostora a ozbiljno su joj manjkale prakse koje bi mogle intervenirati u javni prostor. Grupa Oda Projesi protresla je rutine lokalne umjetničke scene suprotstavljajući im se s vlastitim iskustvom izvedbi na ulicama te svojim nespretnim načinom obraćanja publici i sudionicima pripadnicima drugih kulturnih formacija. Na početku bilo je trenutaka neugodne tišine, nezgrapnih gesti koje su se javljale na tom novom zajedničkom tlu. Nakon nekog vremena, iskustva licem u lice postala su opuštenija i pozivani su i drugi umjetnici; uobičajena umjetnička publika razvila je način komunikacije s lokalnim stanovništvom, a žene iz susjedstva napuštale su svoje balkone, silazile da vide zbivanja u samom dvorištu te ponekad čak i sjedale pokraj 'stranih' muškaraca bez puno oklijevanja.

Pozivi za priređivanje izložaba u inozemstvu dovode u pitanje model organskog odnosa koji je razvijala grupa Oda Projesi jer se u takvim okolnostima nekom projektu može posvetiti samo određeno vremensko razdoblje. Kontinuitet, koji je Odu Projesi učinio smislenom u Galati i koji ju je razlikovao od javne usluge, sveo se na razdoblja od nekoliko mjeseci. Društveno iskustvo koje je proizveo ovaj projekt ostaje u zgradama, a njegovo ispunjenje moglo bi značiti potvrđivanje imena umjetničke institucije i grupe. S obzirom da se smanjuje poznavanje lokalnih rutina društvenih skupina i umjetničke scene s kojom se treba uhvatiti u koštac, čini se kako u igru ulaze nove dimenzije: lingvistička različitost, geokulturološke razlike na većoj razini, asimetrije u moći između zemalja, problemi vezani uz imigraciju, i tako dalje. Sretno u Tensti ...

Group *Jouissance*: Organization of Happiness and Exhaustion

Bojana Kunst

I. Introduction

Reflecting on the 1968 student revolution in France, Julia Kristeva has in her recent interviews denied that the demands for happiness – the intriguing kernel of *jouissance*, as she has termed the political longing of the sixties – should be but the unfortunate utopias of those times. In her opinion, the intrusion of private pleasure into the public arena is one of the greatest achievements of the sixties' revolution. Confronting public life with the rebelling private and demanding representative space for that private desire – that kind of revolt opens up a new path for individuals and their desires, helps break through the old social limitations, and offers the possibility of an essential connection between the private and public activity. But how can Kristeva's proposition be consistent with the fact that, since the revolutionary movements in the sixties, the intrusion of the private into public life has been experiencing a catharsis with the global organization of public happiness, and that it has been so for more than two decades already? I refer here not only to the well-known observations that many of the participants in the sixties' movements are now among the executive motors of the contemporary neo-liberal capitalism, and that the demands for *jouissance* have been transformed in the contemporary Western society into a commercialized longing for the realization of pleasure. A consequence of such commercial and economical organization of happiness is also that politics today represent a way of systematization for the societies of late capitalism, where any revolt is in advance transparently included in the neo-liberal organization of private interests.¹ Thus, we could say that we have quite a big problem with the *jouissance* of our public life and participation.

¹ The center is still not quite aware of where the guerrilla is, but the central system is distributed in such a way that every guerrilla, as minor as it may be, can be organized and represented.

There is, of course, a variety of reasons for this problem, ranging from the commercialization of the private, that is, the fact that the private longings of the sixties have found their ultimate realization in the contemporary production and privatization of imagination by large entertainment co-operations. Another reason is the privatized protocols, which are promoting paranoid contemporariness, where everybody can be controlled/observed/basically dislocated by everybody through that 'liberating' connection. But in my opinion, the main reasons can be found in the emptiness of contemporary democratic procedures, in the crisis of representation and the corruptions of democratic forms, which, according to Hardt and Negri, have by now reached a planetary condition.² Despite the civil initiatives resulting from the utopian demands at the end of the sixties, despite a number of in-between communities that have found their ambivalent ways into the political space, we can sense disappointment with the democratic ways of participation and connection. It is somehow generally accepted that every community today, regardless of how alternative and different it may be, and every initiative, no matter how private in character, gets lost in its own procedure. Thus, it seems that it is necessary to rethink profoundly the manner of contemporary connection, and therefore also the relationship between the private and the public as established through various forms of political activity.

² Hardt & Negri: *Multitude*: The global crisis of democracy affects all governments in this world.

II. Virtual Agora: *DemoKino*

At this point, we will continue our reflection with the help of *DemoKino*, a project by artist Davide Grassi. It consists of a series of eight virtual sessions in the form of interactive short films: "Eight bills are presented to the cyber-electorate in the form of short movies, which show the "pro and contra" inner dialogues of its protagonists. By means of voting, the electorate leads the character around his home in a parliamentary kind of way." (*DemoKino*, www.demokino.net) The films show a young man: in brief dialogues (texts by the Italian philosopher Antonio Caronia), he states his views on eight topical ethic dilemmas of today: abortion, genetic modification of organisms, same-sex marriages, privatization of water sources, copyright/copyleft, euthanasia and therapeutic cloning. Each of the virtual conferences or short films takes place in a certain part of his apartment, whereby the endings are determined interactively by the electorate/spectatorship. At the end of each session (film), they vote for or against the issue and the majority of votes determine the door in the apartment that will lead the man to the next dilemma. The spectators thus adopt a position in regard to both the issues and the man, since they are directing him towards the next door, which represents the entrance not only to the next room in the apartment, but also to the next dilemma, next film, and next virtual session. So we can also say that the private geography of his daily routine (going to the toilet, brushing his teeth, resting, web surfing, telephoning, etc.) is determined in a referendum-like way, which leads him through his private abode. There are two not utterly distinct possibilities of such "referendums": that of virtual individuals within a virtual community, and that of 'live' parliamentary decision-making in the cinema hall.

In our direct co-operation as spectators in *DemoKino* (by means of voting, stating our views, and competing with the majority or minority in connection with the topical issues of ethics), the votes not only determine the narrative and geographic course of the film, but also make us temporarily a willing part of a voting community. And yet, at the end of the project, our co-operation in this virtual agora is put under a question mark. The last of the films is, namely, shown regardless of the course we have determined, since it has not been chosen by us. It shows a spinning head of a clown, whistling a well-known melody, with the caption saying: "What if I told you now that everything was predetermined?"

When *DemoKino* comes to an end and the virtual sessions are over, it is no longer clear to what degree our direct *jouissance* was forged and simulated in advance. The project lucidly points out the symptoms of contemporary political participation. Using the interactive form in order to realize in practice the utopia of direct participation, it also demonstrates some profound problems with this kind of activity. In other words, the project reveals an *impossible connection* that characterizes all contemporary political decision-making. Where is the potentiality of our decision-making, i.e. the actuality of our participation situated? Does our connection make any sense at all if even the most direct forms of co-operation between the private and the public can turn into their own parody? Whom does the clown's voice at the end really belong to? How come that our public *jouissance* can be so quickly exhausted?

III. The Self-Sufficiency of Procedure

Of course, a certain degree of falsification is a regular part of the political activity as such. With his interior monologue positions regarding the topical political issues, the man in the films actually embodies the alleged essence of political activity. In his reflections on abortion, genetic technology, cloning, gay marriages, etc., he adopts various moral, ethical, philosophical, economic, and personal positions, placing himself in the place of another. The interactive voting enables us spectators to be politically active participants: i.e. *to think for ourselves and for another at the same time*. In describing the man's monologues, we could use the words of philosopher Hannah Arendt, who deals with the fact that political thinking always presents the opinions of others as well. This is precisely what the man in *DemoKino* does – he thinks in a political way: "With the help of imagination, yet without giving up my identity, I should also put myself in a place in this world that is not mine, and form my own opinion from there. The more of such viewpoints I can consider and the better I can imagine what I would think and feel if I were in the place of those who are there, the better my ability of *insight* (*phronesis*) will be developed."³

In politics, it is mainly about the truth of facts, formed with the help of our basic ability of reflection, which leads to the shaping of our opinion. Only such kind of thinking is discursive and able to connect us, i.e. make it possible for us to enter personally in the public field of decision-making and activity. Precisely due to its basic trait of being able to adopt the position of another, this kind of thinking runs a constant risk of total dissolution. Speaking of the role of lying in politics, Hannah Arendt warns us that the freedom which enables us to put ourselves in another's place and gain insight can very quickly turn into a falsified freedom. We might say that the main freedom and the problem of the phenomenology of activity lie in the fact that, in politics, the liar has an advantage over the ve-

³ Hannah Arendt: *Resnica in laž v politiki*, Društvo Apokalipsa, p. 73.

ridical: “No one namely raises that much doubt and danger in politics as a professional truth-teller; in difference to him, a liar does not have to use such dubious means to enforce himself politically, he has the advantage of being in the centre of politics already. Whatever he says is not a statement, but taking action; he namely speaks what he is not because he wants to change what he is.”⁴ It is precisely this openness and potentiality, though, that constantly leads the political activity into a double jeopardy. On the one hand, political activity can turn into its own forgery, and on the other hand, it tries to enforce its power by attributing itself a direct connection with truth. In this way, public participation can also destroy the fundamental play, which is most essential for man’s activity: the feeling of discrimination and orientation between the truth and a lie.

The fact that, in politics, the liar has an advantage over the veridical has always made part of man’s freedom in the history of political activity, part of his possibility to change what he is or speak what he is not. At the same time, however, this fact represents the dangerous edge where activity turns into procedure, where lie becomes self-deceit and even an image of constructed truth. It seems, however, that *DemoKino* touches on much more than this old disappointment with the essential characteristics of political representation. With the spectators’ participation, *DemoKino* demonstrates several paradoxes of the topical democratic decision-making, which seems increasingly distant nowadays from the classical conception of political insight (*phronesis*), which is gained through public activity. Although it may seem to us that *DemoKino* presents an ideal image of the virtual agora, since the young man’s monologues enable us to communicate interactively and directly, literally adopting positions in various arguments, we are finally surprised by the clown’s head and our doubt, which makes us realize that our freedom and directness of activity may have been abused in advance. This problem is nowadays felt as the distrust of artificial and forever falsified democratic procedures (which shows e.g. in an increasing voting apathy and the paradoxical belief that most people who still vote nowadays are extremists). The representative force of activity, i.e. the theatrical situation continuously established by activity, is getting lost. What is twisted and falsified is the representative shift from me to another and from another to me.

An activity can be open as potentiality as long as it is established as a basic tension or the state in-between, which is similar to the status of performing in a theater performance: both for the lie and for the theater performance, it holds that the correct way of lying is only that of the veridical. What does that mean? In theater, an act of direct address never triggers responsibility, if it happens (e.g. in the very bad moments of a theater performance, in amateur shows, or in political moralizing); it can trigger uneasiness at best (or scandal). The responsibility and the unique *jouissance* of the common communicative situation are triggered by the impossibility of direct address, which cannot be manifested or tested otherwise than through performance. Every public address thus imposes an essential, but also impossible responsibility: *I am responsible because the moment someone addresses me, it is already a forgery; it is a forgery precisely because a person can only address me in a direct way*. It is this interdependence between direct participation and its forgery, however, which enables us to move not only along the lines of freedom of activity, but also through imagination and utopias, making it possible to expose the future with its parallel potentialities. This responsibility is today lost, and not only because the basic phenomenology of political activity can be very quickly linked to the formal and flashy image of political spectacle, a PR product with remote and self-reflexive procedures; something more problematic is at work there. In this performance, we can recognize the contemporary forms of the so-called ‘democratic’ sovereignty, which is permanently seeking to establish itself as separate from the existing social being: the pure, efficient performance, where there is no longer any tension between me and the place of another, but only regulated and obsessive persistence in a relationship that no longer exists. It is precisely this persistence in a relationship that no longer exists that marks many absurd ‘procedural complications’, e.g. the pianist scandal in the Italian parliament, one of the references of the *DemoKino* project. The pianists are MPs who play the role of their absent colleagues by pressing their voting buttons for them. Although absurd at first glance, this example reveals much more – the degree of autonomy of the democratic procedure as a whole, where all responsibility and connection is lost in its self-sufficiency.

In this direction, we can also interpret the short film at the end of *DemoKino*, when, after the whole process of voting and interactive co-operation, there appears a clown’s head with the caption: “What if I told you that everything was predetermined?” It would be short-sighted to read this bizarre image only as a disclosure of some big Other pulling the strings from the background – a disclosure of that primal dictatorial voice, which first strengthens and then swallows our voices. For it is not about an Other standing behind the process and directing everything in advance, but about the fact that the process has become its own purpose. Similarly to Kafka’s story *In the Penal Colony*, where a machine writes its verdicts directly upon the body, the big Other now makes itself heard in the midst of our procedure, precisely when our freedom is best realized. The paranoid talk about a conspiracy is but the surface of the problematic nature of connections and is actually still redemptive in a way, since it still can be located. But the contemporary problem with the question “What if I told you that everything was predetermined?” lies in the fact that this question is the essence of contemporary procedure. It is the transparent semiotics of the contemporary political speech, where

representative speech has frozen into the silence of political procedure; the authoritarian origin of lie, which has become truth, can no longer be found. What is ultimately revealed to us is theater, with all its parts brilliantly performed, but the perfection of procedure no longer allows any space for activity (not even for watching), regardless of all the voting buttons pressed. When it comes to that, all potentiality of stepping into the place of another has been lost. The purity of procedure no longer allows any space for position and opposition; one needs to take a new stand towards both agreement and rebellion. When this representative connection between the private and the public, which triggers activity, is frozen in the self-sufficiency of procedure, stepping into the place of another becomes impossible. Now, we merely co-operate, but our co-operation produces nothing at all.

IV. The Bio-politics of the Interior

There is another problem, though, that puts the contemporary political activity and participation in a very specific dilemma. How can it be possible that nothing at all is produced by co-operation – today, when we are increasingly confronted with multileveled and parallel ways of connections? What is the nature of the *jouissance* of the private today, if it can so easily overturn to exhaustion? Why do our connections seem so falsified? Let us have another look at the situations from the eight virtual sessions of *DemoKino*. In each of them, the young man ponders in his private apartment over some contemporary dilemmas which concern life in itself, which may be private life or the life of nature and things as such (clone rights, gay marriages, therapeutic cloning, abortion, water resources). He is offering various arguments for and against, but ultimately it is us who decide about the end of the session by means of interactive voting. The man from *DemoKino* thus resembles to a certain extent the resident of Schiller's aesthetic state, who talks to himself quietly in his room and speaks to the whole of mankind when he comes out. The virtual agora thus comes close to Schiller's ideal of the aesthetic state, which is a realization of the will of the whole through the individual. The individual is included in the political decision-making by means of interactivity between the interior and the exterior, or, as Schiller says, "progressing with calm innocence through the most complex of relationships and thus not having to infringe on someone else's freedom in order to enforce one's own, nor cast his dignity aside in order to show gentleness and grace."⁵ Watching the man's monologues and the interactive participation of the spectators, who move the man through his private abode with their votes, also resembles this ideal relationship at first sight – since it takes place with the direct participation of both the private interior (the man of *DemoKino*) and the public exterior (us voters). But Schiller knows that this kind of relationship can only be realized in the aesthetic state: "in the aesthetic state, man shows himself to another as an image."⁶ Speaking in contemporary terms: the ideal relationship can only be achieved through meticulously formed and conceived representations (images), created by Romanticism through the rules of aesthetic education and nowadays understood as the procedures of transparency and the layers of neo-liberal co-operation in decision-making.

⁵ Friedrich Schiller: *O estetski vzgoji Človeka*, Claritas, Študentska založba, Ljubljana, 2003, p. 137.

⁶ Ibid., p. 134.

Although the meeting of the man's inner monologue and our direct interactive co-operation offers an apparently ideal political situation of public activity, it is actually far from ideal. This kind of interactivity between the private and the public decision-making needs to be read from another perspective. The character's inner monologues in *DemoKino*, which seemingly grant us the freedom of public decision-making on a variety of issues, point at a very problematic aspect of contemporary politics. Although one of the crucial demands of modern political activity has been the entry of inner life into public life, this kind of demand, like every decisive political event, is actually double-faced: "the spaces, the liberties, and the rights won by individuals in their conflicts with central powers always simultaneously prepared a tacit but increasing inscription of individuals' lives within the state order (...)"⁷ (Giorgio Agamben). Thus, the entry of the private into politics actually offers an even more final argument for the sovereign power, something of which the private itself wishes to be liberated. The man from the virtual sessions of *DemoKino* openly presents his complex reflections and arguments regarding issues touching upon life as such, and it is about these issues that we decide with our voting buttons, by means of a direct "yes" or "no". What was initially revealed as an "ideal" situation of the political decision-making is precisely the opposite of activity as such. The biologically given becomes a political issue – or as Agamben says, politics becomes bio-politics. What emerges is the *total politicization of everything* (Karl Lowith), even of the seemingly neutral areas of life.⁸ When life itself becomes a political issue, it no longer has anything to do with the essence of political activity – the insight we get by stepping into the place of another. Bio-political activity is not activity in terms of "speaking what is not in order to change what is." Life in itself, namely, has no representative moment, because it should not have it in the first place: it is impossible to step into the place of someone else's bare life, and when it does come to a representative moment, then we must already speak about bio-power. Bare life is impossible to stage; we can only live it, put it into practice, activate it, subordinate it, love it, and exile it. It is precisely these dilemmas that are in the kernel of our political participation nowadays. In a way, any kind of sovereign and self-sufficient democratic decision-making is thus a publicly legitimized kind of violence; it is impossible to make decisions in the first place, because the primal political wisdom (*phronesis*) is in this case entirely powerless.

⁷ Giorgio Agamben: *Homo Sacer, Sovereign Power and Bare Life*, Stanford University Press, 1998, p. 121.

⁸ From: Giorgio Agamben: *Homo Sacer, Sovereign Power and Bare Life*, Stanford University Press, 1998, p. 121.



Davide Grassi
 DemoKino - Virtual Biopolitical Agora
 Production: Aksioma - Institute for Contemporary Arts
 Photo (Internet): Italian Senate, Ludovico Pace, Alleanza Nazionale

With the entry of life into the arena of politics, directness becomes just another face of the self-sufficient procedure, which has changed into the only truth of activity. With the entry of life into politics, the falsification of directness has become double: firstly, as a procedure of co-operation, which has long been self-sufficient and has lost its tensed performative connection, and secondly, as a mere illusionary theater of stepping into the place of another, since it is impossible to step into the place of someone else's life.

III.

By means of his interior monologues, in which he presents ethical, moral, philosophical, and religious arguments for and against ethical issues, the man of *DemoKino* reveals the elusive edge of contemporary politics. First of all, we can see that the procedure is becoming self-sufficient, but there is something else, more profound at work here: today, procedure is becoming the only public way when bare life enters politics. Procedure is becoming our only bio-power, determining, regulating and directing life as such. On the other side, it also reveals to us the possible perspectives of understanding public participation differently, which is much closer to the strategic *jouissance*. Julija Kristeva, especially her recent thoughts on *jouissance*, could again be of help here. First and foremost, *jouissance* is realized through permanent resistance: we might therefore define it as a pleasure which, in its effort to posit its demands and make them public, is forever on the brink of exposure and thus constantly confronted with the need for subtraction and exile. It is a demand for something that cannot be achieved in its entirety; and yet it must constantly be active and test its options, since that is the only possible way for public life to be changed and its course reflected upon. This kind of *jouissance* is strategic in the sense that it is always creating a possibility of counter-strategy: In this sense, the private keeps its banal and unbending reality, even when it has long been inhabited by the obstinate habits of representation. So maybe the final sentence of *DemoKino* can also be understood from another perspective: it is not the power wearing a mask, it is rather the mask that is being disclosed, since it is constantly being contested exactly by that which it is producing: with the power, the unstoppable productivity, with contemporary connections and multileveled participation.

This is an activity which still has something to do with changes in actuality and with constant negotiation; still, it is permanently aware that political power is not oriented only toward legislating norms and the preservation of order in public affairs, but is also bringing into play social relationships in all aspects of life. With this production of social organization, the sovereignty itself (as Hardt and Negri have said in their latest book *Multitude*) is becoming less and less necessary, since the ruled have more and more possibilities to directly create the rules of the social organization themselves. "The constitution of democracy today must coincide with the communicative and collaborative networks which constantly reproduce and produce social life... This democracy, in which all of us, through bio-political production, collaboratively create and maintain the society, is what we call absolute." (Hardt & Negri, 325). To put it differently: the responsibility of the common communicative situation is not to be sought in the never-ending evening meetings (be it theater or parliamentary sessions), but in the constant, collaborative creating and maintaining of social relationships and social production, which can run through different territories of contemporary public life and is not necessary limited to a single sovereign procedure.

Skupna *Jouissance*: organizacija sreće i iscrpljenosti

Bojana Kunst

S engleskog prevela Marina Miladinov



Davide Grassi

DemoKino - Virtual Biopolitical Agora

Production: Aksioma - Institute for Contemporary Arts

Kolja Saksida, the protagonist of DemoKino

Photo: Davide Grassi



Davide Grassi
 DemoKino - Virtual Biopolitical Agora
 Production: Aksioma - Institute for Contemporary Arts
 The clown
 Photo: Aksioma

I. Uvod

U svojim promišljanjima o francuskoj studentskoj revoluciji 1968. godine Julija Kristeva se u novijim intervjuima ne slaže s tvrdnjom da su zahtjevi za srećom – intrigantna srž *jouissance*, kako naziva političku težnju šezdesetih godina – tek neostvarene utopije onog vremena. Prema njezinu mišljenju, prodor privatnog užitka u sferu javnosti jedno je od najvećih dostignuća revolucije šezdesetih. Suočavajući javni život s pobunjeničkom privatnošću i zahtijevajući reprezentativan prostor za tu privatnu želju, ta vrsta revolta otvara put za pojedince i njihove želje, pomaže probiti stara društvena ograničenja i otvara mogućnost ključne povezanosti između privatne i javne aktivnosti. Ali kako uskladiti tezu Kristeve s činjenicom da, nakon revolucionarnih pokreta šezdesetih godina, prodor privatnosti u javni život doživljava katarzu s globalnom organizacijom javne sreće i da se to događa već više od dva desetljeća? Stoga se ne pozivam samo na poznate opservacije da su brojni sudionici pokreta šezdesetih danas izvršni pokretači suvremenog neoliberalnog kapitalizma i da su zahtjevi za *jouissance* pretvoreni u komercijaliziranu žudnju za ostvarenjem užitka u suvremenom zapadnom društvu. Posljedica takve komercijalne i ekonomske organizacije sreće također je ta da politika danas predstavlja način sistematizacije društava razvijenog kapitalizma, u kojima je svaki revolt neskriveno već unaprijed uključen u neoliberalnu organizaciju privatnih interesa.¹ Tako bismo mogli reći da *jouissance* našeg javnog života i participacije za nas predstavlja velik problem.

Taj problem dakako ima više razloga, od komercijalizacije privatnosti, gdje su privatne težnje šezdesetih godina pronašle svoje konačno ostvarenje u suvremenoj proizvodnji i privatizaciji mašte od strane velikih zabavljačkih kooperacija. Drugi su razlog privatizirani protokoli, koji omogućuju paranoičnu suvremenost, u kojoj svatko svakoga može nadzirati / promatrati / u biti dislocirati preko te 'oslobađajuće' veze. Ali glavni se razlozi, prema mojem mišljenju, mogu pronaći u ispraznosti suvremenih demokratskih postupaka, u krizi reprezentacije i iskvarenosti onog oblika demokracije koja je, prema riječima Hardta i Negrija, već dosegla svjetske razmjere.² Unatoč građanskim inicijativama krajem šezdesetih godina, koje su proizišle iz utopističkih zahtjeva, i unatoč nizu zajednica prelaznog tipa koje su pronašle svoj dvoznačni put u politički prostor, možemo naslutiti razočaranje demokratskim načinima participacije i povezivanja. Na neki je način danas općenito prihvaćeno da se svaka zajednica, bez obzira na to koliko je alternativna i različita, kao i svaka inicijativa, bez obzira na to koliko je privatna po svojem značaju, izgubi u vlastitom postupku. Tako se čini da je nužno iznova i potpuno promisliti način suvremenog povezivanja i shodno tome odnos između privatnoga i javnoga kakav se uspostavlja kroz različite oblike političke aktivnosti.

¹ Centar još uvijek nije točno svjestan toga gdje je gerila, ali je njegov sustav raširen na takav način da se svaka gerila, koliko god bila neznatna, može organizirati i reprezentirati.

² Hardt & Negri: *Multitude*: Globalna kriza demokracije ima utjecaja na sve vlade svijeta.

II. Virtualna agora: *DemoKino*

Nastavit ćemo s refleksijom uz pomoć projekta umjetnika Davidea Grassija pod nazivom *DemoKino*. Projekt se sastoji od niza od osam virtualnih sjednica u obliku interaktivnih kratkih filmova: "Osam zakona predstavljeno je cyber-biračima u obliku kratkih filmova, koji prikazuju unutarnje monologe svojih protagonista "za i protiv". Birači glasovanjem vode lik kroz njegov dom na način koji podsjeća na parlament." (*DemoKino*, www.demokino.net) Filmovi prikazuju mladića koji u kratkim dijalozima (tekstove je napisao talijanski filozof Antonio Caronia) iznosi svoja stajališta o osam spornih etičkih dilema današnjice: pobačaju, genetičkim modifikacijama organizma, istospolnim brakovima, privatizaciji vodenih resursa, autorskim pravima, eutanaziji i kloniranju u medicinske svrhe. Svako od tih virtualnih zasjedanja ili kratkih filmova odvija se u određenom dijelu mladićeva stana, pri čemu kraj filma interaktivno određuju birači / gledatelji. Na kraju svake sjednice (filma) oni glasuju za ili protiv dotičnog pitanja, pri čemu većinski izbor određuje vrata u stanu koja će odvesti mladića do sljedeće dileme. Tako gledatelji zauzimaju stajalište o dotičnim pitanjima i o samom čovjeku, budući da ga usmjeravaju prema idućim vratima, koja ne vode samo u novu sobu unutar stana, već i u novu dilemu, film i virtualnu sjednicu. Stoga možemo također reći da je privatna geografija njegove svakodnevne rutine (odlazak na nužnik, pranje zuba, odmaranje, surfanje internetom, telefoniranje itd.) određeno na način sličan referendumu, koji vodi mladića kroz njegov privatni stan. Postoje dvije mogućnosti takvih "referenduma", koje nisu sasvim različite: ona virtualnih pojedinaca unutar virtualne zajednice i ona 'uživog' parlamentarnog odlučivanja u kino-dvorani.

U neposrednoj suradnji nas gledatelja u projektu *DemoKino* (budući da glasujemo, izražavamo svoja stajališta i natječemo se s većinom ili manjinom u vezi s nekim aktualnim etičkim pitanjem), većina glasova ne samo da određuje narativu i geografski tijek filma, već nas privremeno čini sporazumnim dijelom zajednice birača. A ipak se na kraju projekta *DemoKino* naša suradnja u toj virtualnoj agori stavlja pod znak pitanja. Posljednji se film, naime, prikazuje bez obzira na tijek koji smo odredili i uopće ga nismo sami izabrali. U njemu vidimo klaunovu glavu koja se vrti i pritom zviždi poznatu melodiju, dok na ekranu stoji natpis: "A što ako vam sada kažem da je sve bilo unaprijed određeno?"

Kada *DemoKino* dođe do kraja i završe sve virtualne sjednice, više nije jasno do koje je mjere naša neposredna *jouissance* unaprijed krivotvorena i simulirana. *DemoKino* lucidno ukazuje na simptome suvremene političke participacije. Upotrebom interaktivne forme kako bi praktički ostvarila utopiju neposredne participacije, projekt također razotkriva duboke probleme koji se javljaju u takvom obliku aktivnosti. Drugim riječima, on otkriva *nemoguću vezu* koja obilježava suvremeno političko odlučivanje. U čemu leži mogućnost našeg odlučivanja, to jest stvarnost naše participacije? Ima li naša veza ikakvoga smisla ako se čak i najneposredniji oblici suradnje između privatnoga i javnoga mogu izroditi u vlastitu parodiju? Kome zapravo pripada klaunov glas na kraju? I kako je moguće da se naša javna *jouissance* može tako brzo iscrpiti?

III. Samodostatnost postupka

Dakako, određeni stupanj krivotvorenja oduvijek je dio same političke aktivnosti. Svojim stajalištima o aktualnim političkim pitanjima, izraženim u unutarnjem monologu, čovjek na filmu zapravo utjelovljuje navodnu bit političke aktivnosti. U svojim promišljanjima o pobačaju, genetskoj tehnologiji, kloniranju, homoseksualnim brakovima itd. on iznosi moralne, etičke, filozofske, ekonomske i osobne argumente s različitih gledišta i time se postavlja na mjesto drugoga. Interaktivno glasovanje omogućava nama, gledateljima, da budemo politički aktivni sudionici: dakle, *da mislimo za sebe i istodobno za drugoga*. Opisujući njegove monologe, mogli bismo se poslužiti riječima filozofkinje Hanne Arendt gdje govori o činjenici da političko mišljenje uvijek predstavlja i mišljenja drugih. Upravo je to ono što čini mladić u projektu *DemoKino* – on razmišlja na politički način: "Uz pomoć mašte, a ne odričući se svojeg identiteta, morao bih se postaviti i na neko mjesto na ovome svijetu koje nije moje te oblikovati svoje mišljenje iz tog ugla. čim više takvih gledišta uzmognem razmotriti, i čim bolje uzmognem zamisliti što bih mislio i osjećao kada bih bio na mjestu onih koji su ondje, tim bolje će se razviti moja sposobnost *uvida (phronesis)*."³

U politici se uglavnom radi o istinitosti činjenica kao rezultatu naše temeljne sposobnosti promišljanja, koja vodi do formiranja mišljenja. Samo je takva vrsta mišljenja diskurzivna i može nas povezati, to jest omogućiti nam da osobno uđemo u javnu sferu odlučivanja i aktivnosti. Upravo zbog njezine temeljne značajke, naime sposobnosti da se stavi u položaj drugoga, ovoj vrsti mišljenja neprestano prijeti potpuni raspad. Na primjeru laži u politici Hannah Arendt nas upozorava da se sloboda, koja nam omogućava da se stavimo u položaj drugoga i steknemo uvid, vrlo lako može pretvoriti u krivotvorenu slobodu. Mogli bismo reći da se glavna sloboda i problem fenomenologije aktivnosti nalaze u činjenici da u politici lažac ima prednost pred istinolupcem: "*Nitko, naime, ne stvara toliko sumnje i opasnosti u politici kao profesionalni istinoljubac; za razliku od njega, lažac se ne treba služiti tako dvojbenim sredstvima kao bi se nametnuo u političkom smislu, budući da ima tu prednost da već jest u središtu politike. Ono što govori nije tvrdnja, već je to uvijek djelovanje; on, naime, govori ono što nije jer želi promijeniti ono što jest.*"⁴ Međutim, upravo su ta otvorenost i mogućnost ono što neprestano dovodi političku aktivnost u

³ Hannah Arendt: *Resnica in laž v politiki*, Društvo Apokalipsa, p. 73. / *Istina i laž u politici*, prev. Filip Višnjić, Beograd, 1994.

⁴ Ibid., str. 88.

dvostruku opasnost. S jedne strane, politička se aktivnost može pretvoriti u vlastitu krivotvorinu, dok s druge strane nastoji nametnuti svoju vlast pripisujući si direktnu vezu s istinom. Javna participacija tako može uništiti i onu temeljnu igru koja je najbitnija za čovjekovu aktivnost: osjećaj za razlučivanje i opredjeljivanje između istine i laži.

Činjenica da u politici lažac ima prednost pred istinoljupcem oduvijek je dio čovjekove slobode u povijesti političke aktivnosti, dio njegove mogućnosti da promijeni ono što jest ili govori ono što nije. Međutim, ta činjenica istodobno predstavlja opasnu granicu na kojoj se aktivnost pretvara u postupak, pri čemu laž postaje samoobmana i zapravo slika konstruirane istine. Čini se ipak da projekt *DemoKino* dotiče daleko više od tog starog razočaranja ključnim karakteristikama političke reprezentacije. Preko participacije gledatelja *DemoKino* ukazuje na nekoliko paradoksa aktualnog demokratskog odlučivanja, naizgled sve udaljenijeg od klasične koncepcije političkog uvida (*phronesis*), koji se stiče javnom aktivnošću. Iako nam se čini da *DemoKino* pokazuje idealnu sliku virtualne agore, gdje nam monolozi mladića čak omogućuju da interaktivno komuniciramo na neposredan način i doslovce se stavimo u položaj različitih argumenata, naposljetku smo iznenađeni klaunovom glavom i sumnjom koja nam otkriva da su naša sloboda i neposrednost naše aktivnosti možda već unaprijed zloupotrijebljene. Taj se problem danas doživljava kao nepovjerenje prema umjetnom i vječito krivotvorenom demokratskom postupku (na primjer, u sve većoj apatiji birača i paradoksalnom vjerovanju da većina ljudi koji danas još glasuju pripada ekstremistima). Pritom se gubi reprezentativna snaga aktivnosti, to jest teatralna situacija koju aktivnost neprestano uspostavlja. Ono što se iskrivljava i krivotvori jest reprezentativni pomak od mene k drugome i od drugoga k meni.

Aktivnost može biti otvorena kao mogućnost tako dugo dok je uspostavljena kao temeljna tenzija ili međustanje, što je slično statusu sudjelovanja u kazališnoj predstavi: i za laž i za kazališnu predstavu vrijedi da je ispravan način laganja samo onaj istinoljupčev. Što to znači? U kazalištu, čin neposrednog obraćanja, ako se dogodi, sam po sebi nikada neće potaknuti odgovornost (na primjer, u izrazito lošim trenucima kazališne izvedbe, amaterskim predstavama ili političkom moraliziranju); on u najboljem slučaju može potaknuti nelagodu (ili sablazan). Odgovornost i jedinstvena *jouissance* opće komunikacijske situacije potaknute su nemogućnošću neposrednog obraćanja, koje se ne može iskazati ili testirati drugačije nego kroz predstavu. Svako javno obraćanje, dakle, nameće bitnu, ali i nemoguću odgovornost: *Odgovoran sam jer je, čim mi se netko obraća, to već krivotvorina; a krivotvorina je upravo zato što mi se osoba može obratiti samo neposredno*. Međutim, ta je međuovisnost između neposredne participacije i njezine krivotvorine ono što nam omogućuje da idemo dalje, ne samo pomoću slobode aktivnosti, već i pomoću mašte i utopije; ona omogućuje otkrivanje budućnosti i njezinih alternativnih mogućnosti. Ta odgovornost danas nije izgubljena samo zato što se temeljna fenomenologija političke aktivnosti može vrlo lako povezati s formalnom i blještavom slikom političkog spektakla, PR-proizvoda s distanciranim i autorefleksivnim postupcima, već tu postoji i nešto problematičnije. U toj predstavi možemo prepoznati suvremene forme takozvane 'demokratske' suverenosti, koja se cijelo vrijeme pokušava uspostaviti kao samostalna u odnosu na postojeće društveno biće: čista efikasna predstava, u kojoj više nema tenzije između mene i mjesta drugoga, već samo regulirano i opsesivno ustrajanje na odnosu koji više ne postoji. Upravo je to ustrajanje na odnosu koji više ne postoji ono što obilježava mnoge apsurdne 'komplikacije u postupku', na primjer pijanistički skandal u talijanskom parlamentu, na koji se između ostaloga referira projekt *DemoKino*. Pijanisti su parlamentarci koji igraju ulogu odsutnih kolega tako što pritišću njihove glasačke tipke umjesto njih. Iako na prvi pogled apsurdan, taj primjer otkriva daleko više – stupanj autonomije čitavog demokratskog postupka, u čijoj se samodostatnosti izgubila svaka odgovornost i povezanost.

U tom smislu možemo protumačiti i kratki film na kraju projekta *DemoKino*, kada se nakon cijelog procesa glasovanja i interaktivne suradnje pojavi klaunova glava s natpisom: "A što ako vam sada kažem da je sve bilo unaprijed određeno?" Bilo bi kratkovidno protumačiti tu bizarnu sliku samo kao otkriće da neko veliko Drugo vuče konce iz pozadine – otkriće onog iskonskog diktatorskog glasa, koji u početku ojača naše glasove, ali ih naposljetku proguta. Tu se, naime, ne radi o nekom Drugom koje stoji iza procesa i unaprijed upravlja svime, već o činjenici da proces postaje svrha sebi samome. Slično Kafkinom priči *U kažnjeničkoj koloniji*, gdje stroj upisuje svoje presude direktno na tijelo kažnjenika, veliko Drugo sada progovara usred našeg postupka, upravo onda kada je naša sloboda ostvarena u najvećoj mjeri. Paranoične priče o uroti tek su površinski sloj problematičnosti veza i na neki se način još uvijek mogu popraviti, budući da se još uvijek mogu locirati. Ali današnji problem s pitanjem "A što ako vam sada kažem da je sve bilo unaprijed određeno?" zapravo je u tome što je to pitanje srž suvremenog postupka. To je pitanje transparentna semiotika suvremenog političkog govora, gdje je reprezentativni govor zamrznut u šutnju političkog postupka; autoritarno podrijetlo laži koja se pretvorila u istinu ne može se više pronaći. Ono što nam se naposljetku otkriva jest kazalište u kojemu su sve uloge briljantno odglumljene, ali savršenost postupka više ne ostavlja nikakvog prostora za aktivnost (čak ni gledateljsku), bez obzira na sve glasačke tipke koje smo pritisnuli. Kada do toga dođe, gubi se svaka mogućnost da se stavimo na mjesto drugoga. Čistoća postupka više ne ostavlja mjesta poziciji i opoziciji; potrebno je zauzeti novo stajalište i prema suglasnosti i prema pobuni. Kada se ta reprezentativna povezanost između privatnog i javnog, koja potiče aktivnost, zamrzne u samodostatnosti postupka, postaje nemoguće staviti se na mjesto drugoga. Sada još samo surađujemo, ali naša suradnja više ništa ne proizvodi.

IV. Biopolitika unutrašnjosti

Međutim, postoji i drugi problem koji suvremenu političku aktivnost i participaciju dovodi u vrlo specifičnu dilemu. Kako je moguće da suradnja baš ništa ne proizvodi – danas, kada se sve više suočavamo s višeslojnim i alternativnim načinima povezivanja? Kakva je danas priroda *jouissance* privatnoga, koja se tako lako može izokrenuti u iscrpljenost? Zašto se naše veze čine tako krivotvorenima? Razmotrimo iznova situacije iz osam virtualnih sjednica projekta *Demokino*. U svakoj od njih mladić razmišlja u svojem privatnom stanu o suvremenim dilemama koje se dotiču života kao takvog, koje mogu pripadati privatnom životu ili životu prirode i samih stvari (prava klonova, homoseksualni brakovi, kloniranje u medicinske svrhe, pobačaj, vođeni resursi). On nudi razne argumente za i protiv, a naposljetku smo mi ti koji odlučuju o kraju sjednice interaktivnim glasovanjem. Čovjek iz projekta *DemoKino* tako je donekle nalik na stanovnika Schillerove estetske države, koji tiho razgovara sam sa sobom u svojoj sobi, a sa cjelokupnim čovječanstvom kada iziđe iz nje. Virtualna agora se, dakle, približava Schillerovu idealu estetske države, koja je ostvarenje volje cjeline kroz pojedinca. Pojedinaac je uključen u političko odlučivanje putem interaktivnosti unutrašnjega i izvanjskoga ili, kako kaže Schiller, “napreduje sa smirenom nevinošću kroz najsloženije odnose i tako ne treba narušiti ničiju slobodu kako bi potvrdio svoju, niti odbaciti svoje dostojanstvo kako bi pokazao blagost i milosrđe.”⁵ Promatranje mladićevih monologa i interaktivna participacija gledatelja, koji ga svojim glasovima pokreću šalju iz jedne prostorije njegova privatnog stana u drugu, na prvi je pogled također nalik na taj idealni odnos – budući da se odvija uz neposrednu participaciju privatne unutrašnjosti (mladića iz projekta *DemoKino*) i javne izvanjskosti (nas glasača). Ali Schiller zna da se ta vrsta odnosa može ostvariti samo u estetskoj državi: “U estetskoj državi čovjek se pokazuje drugome kao slika.”⁶ Rečeno današnjim rječnikom: idealan odnos može se postići samo brižljivo oblikovanim i smišljenim reprezentacijama (slikama) kakve se u romantizmu uspostavljaju prema pravilima estetskog odgoja, a danas se shvaćaju kao postupci transparentnosti i slojevi neoliberalne suradnje u odlučivanju.

⁵ Friedrich Schiller: *O estetski vzgoji Človeka*, Claritas, Študentska založba, Ljubljana, 2003, p. 137.

⁶ Ibid., str. 134.

Iako susret s mladićevim unutrašnjim monologom i naša neposredna interaktivna suradnja predstavljaju naizgled idealnu političku situaciju javne aktivnosti, ona je zapravo daleko od ideala. Tu vrstu interaktivnosti između privatnog i javnog odlučivanja valja sagledati iz druge perspektive. Unutrašnji monolozi lika u projektu *DemoKino*, koji nam naizgled pružaju slobodu javnog odlučivanja o nizu pitanja, ukazuju na jedan vrlo problematičan aspekt suvremene politike. Iako je jedan od ključnih zahtjeva moderne političke aktivnosti bio ulazak unutrašnjeg života u javni život, ta vrsta zahtjeva, kao i svi odlučujući politički događaji, ustvari ima dva lica: “prostori, slobode i prava koje pojedinci stječu u sukobima sa silama centra uvijek su istodobno pripremali prešutno, ali sve veće upisivanje života pojedinaca u državni poredak (...)”.⁷ (Giorgio Agamben). Ulazak privatnoga u politiku tako zapravo nudi još konačniji argument u prilog suverenoj vlasti, nečemu čega se privatno kao takvo želi osloboditi. Tako mladić iz virtualnih sjednica projekta *DemoKino* otvoreno predstavlja svoja složena promišljanja i argumente o pitanjima koja se tiču samog života, a mi upravo o tim pitanjima odlučujemo neposrednim “da” ili “ne”, uz pomoć glasačkih tipki. Ono što se u početku otkriva kao “idealna” situacija političkog odlučivanja, upravo je suprotno aktivnosti kao takvoj. Biološka datost postoje političko pitanje – ili, kako bi rekao Agamben, politika postaje biopolitika. Ono što iz toga nastaje jest *potpuna politizacija svega* (Karl Lowith), čak i naizgled neutralnih područja života.⁸ Kada i sam život postane političko pitanje, onda on nema više nikakve veze s biti političke aktivnosti – uvid do kojeg dolazimo stavljajući se na mjesto drugoga. Biopolitička aktivnost nije aktivnost u smislu ‘govorenja onoga što nije kako bi se promijenilo ono što jest’. Sam život, naime, nema tog reprezentativnog momenta jer ga uopće ne smije imati: nemoguće je staviti se na mjesto golog života nekog drugog i kada tu dođe do reprezentativnog momenta, onda već moramo govoriti o bio-vlasti. Goli život nije moguće odglumiti: možemo ga samo živjeti, provesti u djelo, aktivirati, potčiniti, voljeti ili izgnati. Upravo su te dileme u srži naše današnje političke participacije. Tako je na neki način svaka vrsta suverenog i samodostatnog demokratskog odlučivanja vrsta javno legitimiranog nasilja; odlučivanje postaje potpuno nemoguće, budući da je iskonska politička mudrost (*phronesis*) u tom slučaju sasvim nemoćna.

⁷ Giorgio Agamben: *Homo Sacer, Sovereign Power and Bare Life*, Stanford University Press, 1998, str. 121.

⁸ Iz: Giorgio Agamben: *Homo Sacer, Sovereign Power and Bare Life*, Stanford University Press, 1998, p. 121.

Ulaskom života u političku arenu neposrednost postaje samo drugo lice samodostatnog postupka, koji se pretvorio u jedinu istinu aktivnosti. Ulaskom života u politiku krivotvorenje neposrednosti postalo je dvostruko: prvo, kao postupak suradnje, koji je odavno samodostatan te je izgubio svoju napetu performativnu povezanost, i drugo, kao čisti iluzionistički teatar stavljanja sebe na mjesto drugoga, budući da je nemoguće staviti se na mjesto života nekog drugog.

III.

Uz pomoć svojih unutrašnjih monologa, u kojima predstavlja etičke, moralne, filozofske i vjerske argumente za i protiv etičkih pitanja, mladić iz projekta *DemoKino* otkriva varljivu granicu suvremene politike. Najprije možemo vidjeti kako postupak ne samo da postaje samodostatan, već se tu radi o nečemu mnogo dubljem: danas postupak postaje jedini javni način kada goli život uđe u politiku. Postupak postaje naša jedina bio-vlast, koja određuje, regulira i usmjerava sam život. S druge strane, to nam također otkriva moguće perspektive iz kojih možemo drugačije shvatiti javnu participaciju, koja je daleko bliža strateškoj *jouissance*. Tu nam ponovo može pomoći Julija Kristeva, osobito njezina

novija razmišljanja o *jouissance*. Kao prvo i osnovno, *jouissance* se ostvaruje putem trajnog otpora: mogli bismo je stoga definirati kao užitek koji je, nastojeći odrediti svoje zahtjeve i iznijeti ih u javnost, neprestano na rubu raskrivanja i stoga se uvijek suočava s potrebom oduzimanja i izgnanstva. To je zahtjev za nečime što se ne može u potpunosti ostvariti; a ipak, nužna je neprestana aktivnost i testiranje opcija, budući da je to jedini mogući način da se promijeni javni život i promisli njegov tijek. Ta je vrsta *jouissance* strateška u tom smislu da uvijek otvara mogućnost za protustrategiju: Privatno u tom smislu zadržava svoju banalnu i nepopustljivu stvarnost, čak i onda kada ga već dugo nastavaju tvrdoglave navike reprezentacije. Stoga se konačna rečenica projekta *DemoKino* može shvatiti i iz druge perspektive: nije vlast ta koja nosi masku, već se maska otkriva zato što je neprestano dovodi u pitanje upravo ono što ona sama proizvodi: vlast s nezaustavljivom produktivnošću, suvremene veze i višeslojnu participaciju.

To je aktivnost koja još uvijek ima veze s promjenom aktualne stvarnosti i neprestanim pregovaranjem, ali je cijelo vrijeme svjesna da politička vlast nije orijentirana samo prema zakonodavnim normama i očuvanju poretka u javnim poslovima, već također uključuje društvene odnose u svim aspektima života. Uslijed te proizvodnje društvene organizacije sama suverenost (kako kažu Hardt i Negri u svojoj najnovijoj knjizi *Mnoštvo*) postaje sve nepotrebna, budući da oni kojima se vlada imaju sve veće mogućnosti da sami neposredno kreiraju pravila društvene organizacije. "Uspostava demokracije danas mora biti popraćena mrežama komunikacije i suradnje koje neprestano reproduciraju i proizvode društveni život... Takvu demokraciju, u kojoj svi mi kroz biopolitičku proizvodnju surađujemo u stvaranju i održavanju društva, možemo nazvati apsolutnom." (Hardt & Negri, str. 325). Drugim riječima: odgovornost opće komunikacijske situacije ne može se pronaći u beskrajinim večernjim sastancima (bile to kazališne predstave ili parlamentarne sjednice), već u neprestanoj suradnji na stvaranju i održavanju društvenih odnosa i društvene proizvodnje, koja se može ostvarivati na različitim područjima suvremenog javnog života i nije nužno ograničena na jedan suvereni postupak.

Davide Grassi

DemoKino - Virtual Biopolitical Agora

Production: Aksioma - Institute for Contemporary Arts

The Cinema Version

15th LIFFE, Cankarjev dom, Ljubljana, Slovenia

Photo: Miha Fras



Mass for election - day silence (time of action), dead body behind the wall (location of action), & the hoofs in the throat (manner of performance)?

Goran Petercol & (Ivana Sajko)

Translated from Croatian by Ivana Ivković

(The mass is both a musical form and a sacral ceremony. But in any case it is a performance that in its structure carries a disjunction between the spoken and the sung parts, while introducing the theme of the victim - "dead body behind the wall". A violation is present in the knowledge of that which is situated beyond. It is present in the thought that terrifies more than the presence itself.)

The potentials of the text affect different media expressions that constitute the exhibition, the performance and the CD. Personal expressions expand from the text in a way that allows each author to recognize (or is it seduction?) certain layers of meaning significant to one's work. The pattern is written again through a multitude of positions: an image, a movement, the music, space, echo, duration... (The text affects even when it is not read or spoken. Examples? The motif cycles of the exhibition's projections - Petercol's ciphers as Angels, Fists, Crime scenes devoid of dead bodies, Faces in the midst of speech whose crooked mouths become masks... Or clay heads crushed in Narath's video. Everything can be deduced back to the beginning. But, at the same time, all becomes detached from it and continues to act on its own. The text is left as a possible reference. A free choice.)

The video installation and the installations of the projected images/light are conceived as fragments, derived from the text, transformed into a visual thought and then materialized through different procedures into art pieces. The video projections refer to the motifs of rape (the "weaker" body) and vomiting (the utterance of the "stronger"). The perpetual vomiting contextualizes the whole space and connects the other art pieces both with the metaphor and the documented recording of the act. The procedure of animation itself that is used to dilate and decant the images one into the other creates bizarre duration. The video of the rape has a responding reaction. It consists of a head crafted out of polymer modeling clay animated by crumpling and un-crumpling. (A rape is a question of a relation of powers. A banal question. Nothing penetrates into the horror of that state. Illustration is forbidden. The choreographic direction was: Rape the other's movement!)

The pertinence of image, sentence and movement is supplemented. How to grasp the statement that is constantly repeated: "She's dead."? With Picasso. The reason is banal: the characters in the cubist paintings cannot be alive. The body of the dancer transfers from one painting to the other. (The introduction scene is an exhibition materialized through distorted physical positions. Or the recognition of death in the painter's object.)

The music by David Simons in his treatment of Rossini's *Messias* uses Picasso as its model. The first movement "Kyrie Eleison" is sampled following the broken movements of a dancer who carries the memory of the shifting planes of Picasso's models. (Rossini's *Messias* is not composed for god, but for man. It is subversive in its social role, as the notion of an angel brought by the text and further decomposed by the exhibition and the performance is subversive towards its heavenly role. "The angel's will is by its nature love. Angels cannot help it, they must love because they are ruled by the power of nature." said Thomas Aquinas. The angel is a victim who redeems the sins of others by forgiveness through the act of love. To be able to love unconditionally he/she denies his/herself. The consistency of his/her love turns into revenge.)

The exhibition contextualizes the performance - it is a reservoir from which to draw the material to allow for the possibility of different viewpoints. The projected images are digitally modified.

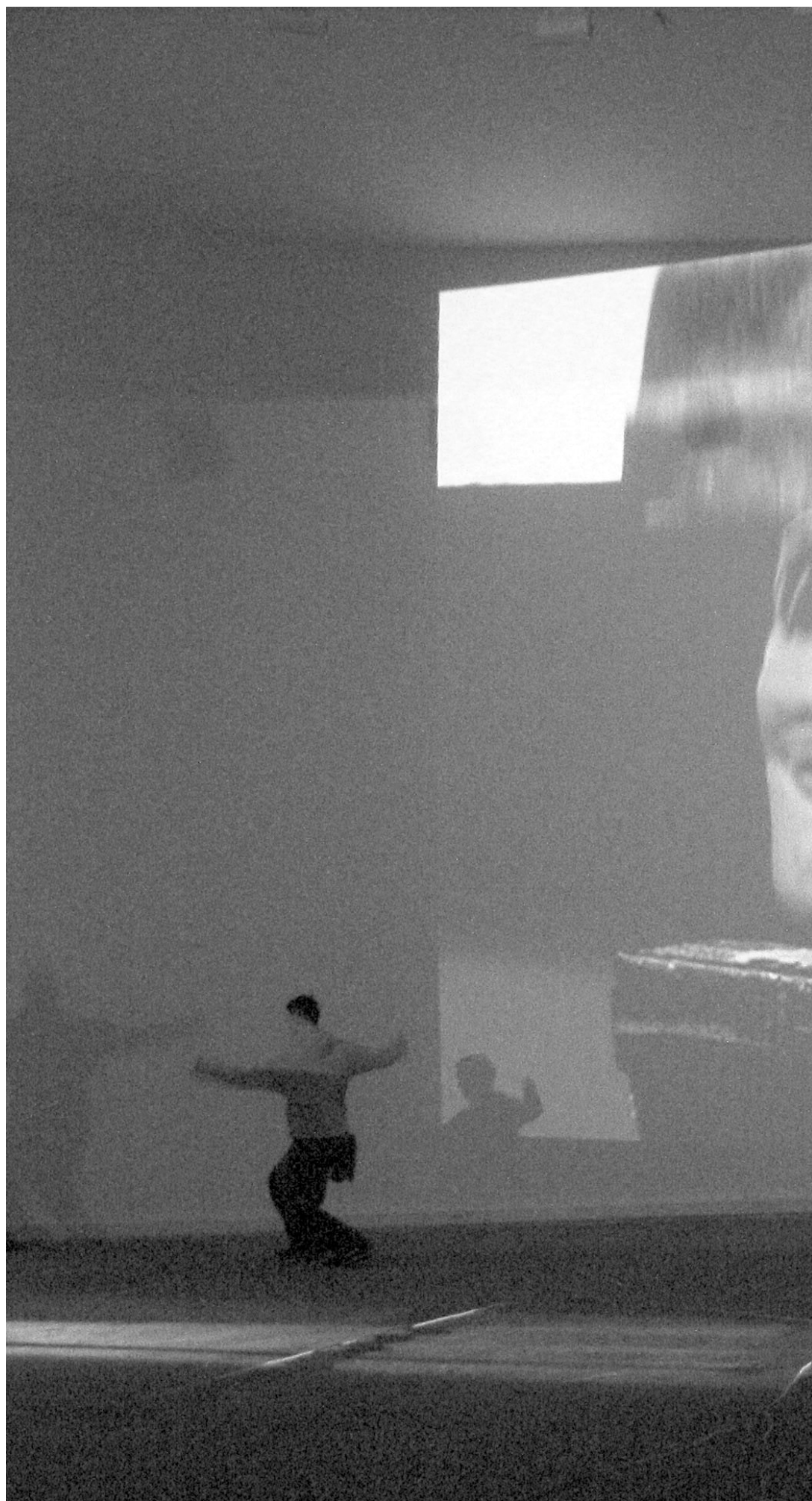
Whether author photography or clippings from newspapers and magazines, the images' original visual information is violently altered. They are projected in five different groups that are shown during the first five days of the exhibition in reverse sequence from the one connecting it to the text. The digital modification for the Angel series consists of erasure of sexual distinctions from erotic photographs and the creation of the illusion of a corpse missing from murder scene photographs published in the crime sections of newspapers... The projected images rhythmically interchange with use of additional lighting: the light pulsates in regular intervals or passes over the projection as a vertical streak of light. It is more powerful than the projection, so the image subdues or disappears when they overlap. Light is also transferred as a vertical streak to the stage where it lights the performers. The light does not only make things visible, but can also hide them, therefore it does not have the function of servicing expression, it is expression itself.

The exhibition space is a static vehicle for the installation. Its borders frame the work and every author of an installation, whether it has a dynamic structure or not, must confront that fact. The sound installation is also confined by space (as spatial echo later in the performance defines the medium of transfer of speech from the microphone directly into an earpiece of the spectator. Intimate and inescapable listening.) Simons's installation is set up so that sound floats via four positions on the edge of space, describing it, materializing it and creating panic. Four sound sources respond to the four light ones.

(All begins and ends in speech. It spreads into consequences. Some of them we execute. Some we just bare.)

It is spoken as if it regurgitated. The vomiting is real. It is done by an actor playing a politician. (Hoofs in the throat!) Narath's video of regurgitation is animated in a way that duration of details opens through its expansion from within.

(The preface states: "Speech is the weapon. And politics. Political speech is almost stronger than religious one, because it carries ideology as a faith, and it does not excuse itself over the truth or the lie, the provability or the sterility of its own words-bullets. The political speech is rhetorical. It convinces and effects regardless of being erroneous. The speech is transmitted and stabbed into audience's memory like a contagious disease. Speech by which you've been infected will determinate your future opinion in some way. Therefore it should be ethical. It never is.")



BADco. Ivana Sajko: *Misa za predizborno šutnju, mrtvaca
iza zida i kopita u grlu*, video: Simon Bogojevic Narath
photo: Goran Petercol







Misa za
predizbornu
š u t n j u
(vrijeme radnje),
m r t v a c a
iza zida
(mjesto radnje) i
kopita u grlu
(način izvedbe)?

Goran Petercol & (Ivana Sajko)

Misa za predizbornu šutnju, mrtvaca iza zida i kopita u grlu
(izložba), video instalacija "Glave", autor: Goran Petercol

(Misa je i glazbena forma i sakralna ceremonija. U svakom slučaju, izvedba koja sa strukturalne strane nosi podjelu na govorni i pjevni dio, a tematski uvodi motiv žrtve - "mrtvaca iza zida". Zločin prisutan kroz znanje o tome što se nalazi prijeko. Prisutan kroz zamišljanje koje više zastrašuje nego li sama prisutnost.)

Potencijali teksta aficiraju različite medijske izraze koji tvore izložbu, predstavu i CD. Osobni izrazi se šire iz teksta tako da svaki autor prepoznaje (ili je jednostavno zaveden?) određene slojeve značenja bitne za vlastiti rad. Predložak se nanovo ispisuje kroz množinu pozicija: sliku, pokret, glazbu, prostor, jeku, trajanje... (Tekst djeluje i kada se ne čita i kada se ne govori. Primjeri? Ciklusi motiva na projekcijama izložbe - Petercolove šifre kao Andeli, Šake, Mjesta zločina s izbrisanim tijelima, Lica u govoru čija iskrivljena usta postaju maske... Ili glinene glave prignječene na Narathovom videu. Sve se može svesti nazad na početak. No isto tako, sve se od njega odvaja i nastavlja djelovati samostalno. Tekst ostaje kao moguća referenca. Slobodan izbor.)

Video instalacija i instalacije projiciranih slika/svjetla mišljene su kao fragmenti, izvedeni iz teksta, pretvoreni u vizualnu misao i zatim različitim postupcima materijalizirani u radove. Video projekcije odnose se na motive silovanja ("slabijeg" tijela) i povraćanja (govora "jačeg"). Neprekidno povraćanje kontekstualizira cijeli prostor i povezuje ostale radove kako s metaforom, tako i s dokumentarnim zapisom tog čina. Postupak animacije, po sebi, kojim se slike rastežu i pretaču jedna u drugu stvara bizarno trajanje. Video silovanja ima i povratnu reakciju. Riješen je animacijom gužvanja i gnječenja u plastelinu modelirane glave. (Silovanje je pitanje odnosa snaga. Banalno pitanje. Nigdje se ne zadire u užas tog stanja. Ilustracija je zabranjena. Uputa za koreografski materijal je bila: Siluj tuđi pokret!)

Referentnost slike, rečenice i pokreta se nadopunjuje. Kako riješiti izjavu koja se neprekidno ponavlja: "Mrtva je"? Picassom. Razlog je banalan: likovi na kubističkim slikama ne mogu biti živi. Tijelo plesačice iz jedne slike premješta se u drugu. (Uvodna je scena izložba materijalizirana kroz iskrivljene fizičke pozicije. Ili prepoznavanje smrti u slikarskom objektu.) Simonsova glazba tj. obrada Rossinijeve Messesolenelle kao predložak uzima Picassa. Prvi stavak "Kyrie Eleison" sempliran je po lomovima tijela izvođačice koja nosi sjećanje na razmještene plohe Picassovih modela. (Rossinijeva Messesolenelle nije komponirana za boga, već za čovjeka. Ona je subverzivna prema svojoj socijalnoj ulozi, kao što je pojam anđela kako ga donosi tekst, a dalje razgrađuju izložba i predstava, subverzivan prema svojoj nebeskoj ulozi. "Volja anđela po prirodi je ljubav. Anđeli si ne mogu pomoći, oni po sili prirode moraju voljeti" kaže Toma Akvinski. Andeo je žrtva koji/koja iskupljuje grijeh druge time da im oprašta činom voljenja. Da bi mogao/la bezrezervno voljeti niječe samu/sa-mog sebe. Dosljednost njegove/njezine ljubavi postaje osveta.)

Izložba kontekstualizira izvedbu - ona je rezervoar iz kojeg se može crpiti materijal što otvara mogućnosti različitih gledišta. Projicirane slike su digitalno obrađene. Bilo da je riječ o autorskim fotografijama ili izvadcima iz časopisa i novina - njihova se izvorna vizualna informacija nasilno mijenja. Projiciraju se u pet različitih skupina koje se u prvih pet dana izložbe pokazuju u redosljedu obrnutom od onog poretka što ih povezuje s tekstom. Digitalna obrada za seriju Andeli sastoji se od brisanja seksualnih obilježja s erotskih fotografija, zatim se na fotografijama iz crne kronike stvara iluzija da mrtvog tijela na mjestu ubojstva nije niti bilo... Projicirane slike se ritmično izmjenjuju te dodatno osvijetljavaju: svjetlo pulsira u pravilnim razmacima ili prelazi preko projekcije kao okomita blještava pruga. Ona je jača od projekcije pa kada se preklape slika slabi ili nestaje. Svjetlo, kao okomita pruga, preneseno je i na scenu gdje osvijetljava izvođače. Svjetlo ne čini samo stvari vidljivim nego ih može skrivati, tj. ono nije u funkciji opsluživanja izraza, ono je samo izraz.

Izložbeni je prostor statični nosilac instalacije. Njegove su granice okvir rada i svaki se autor instalacije, bez obzira ima li ona dinamičnu strukturu ili nema, mora suočiti s tom činjenicom. I zvučna je instalacija određena prostorom (kao što jeka prostora kasnije u predstavi određuje medij kojim će se govor prenositi iz mikrofona direktno u slušalicu u uhu gledaoca. Intimno i neizbježno slušanje.) Simonsova je instalacija postavljena tako da zvuk luta preko četiri pozicije uz rub prostora, opisujući ga, materijalizirajući ga i stvarajući paniku. četiri izvora zvuka odgovaraju četirima izvorima svjetla.

(Sve počinje i završava u govoru. On se širi u posljedice. Neke od njih sami provodimo. Neke jednostavno trpimo.)

Govori se kao da se povraća. Povraćanje je stvarno. To čini glumac koji igra političara. (Kopita u grlu!) Narathov video povraćanja animiran je tako da se trajanje detalja otvara njihovim širenjem iznutra.

(U predgovoru piše: "Govor je oružje. I politika. Politički govor zapravo je i snažniji od vjerskog jer ideologiju nosi kao vjeru, te se ne opravdava nad istinom ili laži, dokazivosti ili jalovosti vlastitih riječi-metaka. Politički je govor retoričan. On uvjerava i djeluje bez obzira na to što je pogrešan. Govor se prenosi i ucjepljuje u memoriju gledatelja poput zarazne bolesti. I govor kojim ste se zarazili na neki će način uvjetovati vaše buduće mišljenje. Stoga bi morao biti etičan. Nikad nije".)

Passing for something half-good else

Mårten Spångberg

"One day I saw a mountain bike in a magazine and knew that the future didn't just exist in sci-fi sequels on television."¹

"The moment when Nike launched their first Air model it was clear that we had left the dark ages we normally call modernism."²

"In fact, Photoshop is as big a revolution as central perspective, not what you can do with it, but what it does to you."³

¹ Hal Foster.

² Hans Ulrich Obrist.

³ Lev Manovich.

It seems that what we often recall as the time of the yuppie, the era of the cell phone, and global village version 1.0, coincides with a few years when the future changed. The quotes above all refer and stem from that period, when the thickness of our agendas was the evidence of success.

In the beginning of the 20th century, it was enough to put out a single black car on the market. Everybody needed one and they were all called T-model. Twenty years later, after the depression, it wasn't so anymore. Companies started to produce cars for different classes, different personal needs, and for the desire of demonstrating wealth. In order to sell more cars, the manufacturer needed to expand the market and force people to make choices. From that point, the race of the manufacturers was not whose car was the best, but who had first put a new model on the market and in what new colour (we all remember the times of "metallic" cars).

Hundred years ago, somebody built a car in his garage and when, in great amazement, he understood that somebody else wanted a similar one, he started up an all-American business. Later on, the business proposal was to research and release new and improved cars, hoping that people would find them inspiring. Today, the situation is reversed. The manufacturer first creates an audience with the desire for a certain car, feature, or style, and it is only then that the actual product is produced.⁴

⁴ Jean-Paul Baidetto, CEO for Eurolille.

It is rather a mystery what changes first: is it our attitude or the strategies of global economies? Perhaps the answer is 'both', 'and', and 'of course', but what we know is that our perspective of life has changed and the world has changed with it. Our cities change because we live in them, but they also change our lives. There are only two things that haven't changed: Dixieland music and theatre. Well, the theatre has actually changed, but that change is similar to the idea that one would have to enter a phone booth in order to use one's cell phone. In other words, the theatre still favours the exploitation of the given at the expense of the creation of novelty.

If you wish to keep something alive and vivid, the first rule is to change it before it is necessary. There is no way and never has been of changing the traditions: they are what they are and the past will only change through our desire to participate in the formulation of the future. Perhaps the Sioux Indians have got it right: "When you discover you are riding on a dead horse, the best strategy is to dismount."⁵

⁵ J. Ridderstråle, K. Nordström: *Karaoke Capitalism* (London, 2004), p. 142.

The theatre is not outdated, finished, or ancient, but could in fact participate in the society in unique ways, today more than ever before. With the increased extinction of public space, with the gradual deterioration of socially challenging environments, and the homogenisation of human interaction, the importance of creating "situations" where both sides of the event are active and participating in it 'live' is imperative, especially if the situation can be understood as an investment in discourse, i.e. a thought process within which the spectator needs to activate himself/herself.

The creation and design of the future does not only consist of creating situations and active approaches, but also of contexts, soft and hard, in which something can be created or is created, but a context is also something created in turn by the dominating and dominated forces.

⁶ Rem Koolhaas.

"We were seeing the future and we knew it for sure. I saw people walking around in it without knowing it, because they were still thinking in the past, in references to the past. But all you had to do was know you were in the future and that's what put you there... The mystery was gone, the amazement was just starting"⁶

Gangsters didn't get the idea of capitalism. The world of gangsters, the bad guys, came to a halt at the very moment their adventures started to pass the light 24 times a second. The gangsters, be it Little Cesar or Al Capone, weren't fast enough to grasp the merchandise, the side effects: the scarves, the furry animals that come with the Happy Meal, the unauthorised biography, or the lecture tour. Crooks really are stupid by definition. But even then we look at them amazed, as if freedom could still be obtained by such simplistic modes as escaping the law. Bonnie and Clyde. Come on, who on earth would be so brainless as to do a heist today? To rob somebody, a bank, a gas station? I don't think so, that's something they just do in the movies. It's no longer like it used to be: girls with extraordinary waists aren't necessarily bad; men with beards aren't cowards that shoot other men in the back. Nope, the times have changed – luckily. Today, it is much worse. The face of the bad doesn't betray the function of the inside. There is no need to fear or hope, but only to look for new weapons. Everywhere *surfing* has already replaced the older *sports*. Thug life is useful only as a hip-factor, or an identity enhancement on MTV and related channels. If you sell a million records plus merchandise, and you show up at interviews in a Kangool cap (How much is that worth?), you're certainly not gonna get busted with a six-shooter in the glove compartment of your car. Am I right?

Today the hero is to be found elsewhere. He, or whatever identity has been formed, is concerned with deconstructing the notions of authorship (Without an author, who will be convicted?), with the multiplicity of direction and difference, or simply with de-territorialization (Make sure nobody can map your territory?), modes of production (How can the law catch you if they can't recognize your strategy?) or post-production (1. Shift the attention from the object to the production of social conditions, or make the chosen object produce dislocated meaning; re-signification is to blame someone else; 2. Make your economy work for you.) He's no *surfer boy* no more, he is *sportif et très chique*.

Cultural business wants to believe in gangsters. Desire to be a respectful citizen (The crook gone good is a nice romantic image, suitable for the arts) when the correct strategy must be: take the money and run.

In the charters of the Royal Society, it says that the association should promote the completion of useless as well as useful experiments. Useless as well as useful: doesn't seem very efficient or beneficial for the research within market economies, or too dedicated to the contemporary academic 'publish or perish' strategies. It is indeed remarkable that the good old 'society', in whose eyes Darwin needed to learn a lesson and Isaac Newton decided to stay outside, preferred the useless over the useful, insensible over the sensible. However, it isn't so if reflected through an artistic consciousness, however slightly romantic, where the useless indeed sings the lead. But is it the romantic whom we should perhaps mourn after more than others? It is not my aim here to promote the suffering artist, but it stands clear that the past thirty years of cultural production have not only gained a significant support of economy, but also that those support strategies had indeed instigated the day when capitalism became *spät*- and that they have also been hyper-sensitive to political and economical turbulence ever since. Since when does the artist need to justify the aim of his project? Today it's obligatory, never mind the importance of employing people so that the cultural councils can implicitly decrease joblessness or unemployment.

What is remarkable is nevertheless how political realities still allow such inefficient economies as theatre, performance, and dance to survive. Considering the amount of people reached by live performances, it is simple a miracle that they still exist. Their market value would be unacceptable in any other economy, not the least because the opportunity for the commercial capital to participate in the production is nil and nada. Live performance is incredibly one-dimensional, since its existence is fully dependant on the institutional goodwill, whereas the visual arts, music, and cinema have several investors to rely upon, e.g. collectors, galleries, commercial business, product placement, and merchandise.

If one eliminates the possibility that the political reality might believe theatre and dance were important for the well-being of its population, there must be a business proposal there. Political forces want the theatre to exist, but why and how?

As we know, something radical occurred in Western economics soon after WWII, during the 50s in the USA, and some ten years later in Europe. Our society shifted from an economy based on de-

mand to that based on supply. At a certain moment, we had to consider the fact that the society didn't need us all to work fulltime in order to supply the basic needs. People could have worked shorter shifts, enjoyed longer vacation, and such things, hadn't it been for the fundamental forces of capitalist economies. In the eyes of business, individuals can do whatever they want as long as they still consume. For the governments, this implies that unemployment has become the central issue to fight. A flourishing economy has become based on keeping the population busy in order to consume. In fact, the publishing of Guy Debord's book "The Society of Spectacle" coincided with the notions about the consumption of work. Yes, the consequence of the supply economy is that we don't consume only during our leisure time, at home, in the mall, or, or... but, since our capacity as workers is independent of our survival, we will necessarily consume work.

Throughout modern history, business has been about manifestation: the manifestations of power, economy, or belief. But what occurs when society is no longer governed by discipline, but by control, and when the notion of power is to make *it* invisible. What is business in a world that "*really is topsy-turvy*, where the true is a moment of the false"?⁷ Business thus turns into a spectacle, but what happens when business makes business for theatre? The spectacle will finish off not only business as an approach based on a formalist medium, but also its teleological regime. Business is no longer analogical: it doesn't resemble the object that it should represent. The façade of business doesn't betray the function of the inside; business has become a smooth space, or Junk space, as the Dutch architect Rem Koolhaas describes it when speaking about shopping malls or airports.

⁷ Guy Debord: *The Society of the Spectacle* (New York, 1994), p. 14.

Following Michel Foucault's idea of a society which is short-term, rapidly shifting, but at the same time continuous and unbound, whereas discipline is long-term, infinite and discontinuous, Gilles Deleuze has argued that this implies a shift from moulds to modulations, from confinement to marketing, or to borrow a metaphor from Deleuze: In a society of discipline, you find animals that you normally find in confinements, while our society of control has its snakes.⁸

⁸ See Gille Deleuze: *Negotiations* (New York, 1995), p. 179-181.

Following this argumentation, it is evident why political realities desire to keep the theatre and similar cultural expressions alive. It is not because they need them for spiritual well-being or something else that is good, but because everybody in the society has to maintain that they are deceived by the capacity of the spectacle. The theatre gets subsidized because, as long as some people make theatre, they will also consume, and as long as they play theatre and consume, they are certainly no risk factor in the society's economy. Theatre, performance, and dance are perfectly fine for any politician, especially when they contain some naked and expressive violence, which the spectator or tabloids can feel provoked by. But, thanks God for the low subsidies and the economically impregnated application forms, because the day the cultural worker has a too good infrastructure and economy, it might just happen that he or she starts questioning the strategically lucrative position the economical reality has assigned to him. Of course, the artists themselves are a small problem, easy to get rid of, but a more complex and interesting issue is the merchandise produced in and through art. I don't primarily mean the DVD-release, the Greatest Hits albums, or the coffee mugs designed by Keith Haring, but the entire economy emanating from artistic production, such as theatre staff members, festival organizers, museum personnel, and all the people employed to take care that the above mentioned artist get his salary and moreover a good one – even the guy selling *chorizos* at the local jazz festival. All included, the minimal economy of theatre generates a vast amount of work, not to speak about consumption. Isn't it great that the new Dia Centre built up-state New York, in the absolutely forgotten city of Beacon, has two entrances, one to the museum and one to the Starbucks café, and it gets even better when you see that the Starbucks entrance is so much bigger and decorated with the 60's-like political slogans by Lawrence Weiner. Or that the diner in an art centre, which has preserved its original design, without marketing campaigns or expensive plasma screens, has some ten times more visitors than the rest of the centre. Considering all this, more artists should start making gourmet art, or at least art that's cookin'.

What cultural production seems to have missed is the useless experiment. It has missed the point that its production is interesting precisely because it does not comply with conventional economic strategies, and is therefore strangling itself as it is trying to tune in to the up-to-date marketing concepts. All other business assigns high marketing budgets to their top-of-the-line products, innovation, and the company's identity as something that is on the top of the food chain in technical and intellectual development. Not the cultural business. It puts the mediocre production at the beginning, the 19th-century-*something* retrospective in the best season, and writes sympathetic AD-texts to attract a no-one-in-particular audience.

"On our path to discovery we discovered something beautiful."
Nike, 2004

Isn't it obvious that if I spend half a year's salary on a car, I want to feel special? And not just so-so special, but like *spe-cial*, in italics.

⁹ This was indeed the Volvo catchphrase in 2002.

*Revololution*⁹ Thus, art institutions need be cooler than restaurants, galleries funkier than book-stores, and the objects exhibited more colourful than postcards in the souvenir shop. This, however, cannot be done by monitoring the strategies of those that are already successful, those with a marketing budget with 8 digits, or by applying market prices on tickets – be it high or low.

The cultural entrepreneur/creator/doer/activist, whatever he is called, must be concerned with de-constructing the notions of authorship (Without an author, who will be convicted?), with the multiplicity of direction and difference, or simply with de-territorialization (Make sure nobody can map your territory?), modes of production (How can the law catch you if they can't recognize your strategy?) or post-production (1. Shift the attention from the object to the production of social conditions, or make the chosen object produce dislocated meaning; re-signification is to blame someone else; 2. Make your economy work for you.) He's no *surfer boy* no more, he is *sportif et très chique*.

When discipline went control, gangsters went out of business; when control went spectacle, the avant-garde turned attitude. If political reality needs cultural production, why not use the situation and produce something totally useless. Long live the Royal Society.

Passing for something else half-good

In *Pollock* with Ed Harris (2000), we meet Pollock the artist. The genius that, as if answering a call from God, achieves his unique signature. In 1950, Hans Namuth filmed Jackson Pollock whilst painting. There we see Pollock standing above or within his huge canvas, overtly theatrically *performing* the act of painting. The images of Pollock in the act of painting present art as performance rather than the art of fixed objects, presumably embedded with the artist's original intentionality, while its inherent meaning is determinable by the specialized reader.

That film is an example of a new mode of thinking about art, not merely as an expression of individual subjects, but as subjectivity itself. The image of Pollock has been constructed largely by the film and by Namuth's images. Pollock has been constructed as a labouring existentialist hero.

The images of Pollock coincide with the re-conceptualisation of the subjective in philosophical thinking. In 1954, the French thinker Mikel Dufrenne wrote: "In truth, all arts require performance: the painter executes or 'performs' a portrait..." Creation is performance.

Jackson Pollock's painting must be understood as a radical act of de-territorialization of all that painting could be.

In 2000, Hollywood territorialized it anew: not only the mode of production used by Pollock, but also Hans Namuth's film and the image of Pollock as an existential hero.

Pollock and the image of Pollock shifted from the producer to commodity.

His work with 'raw' material has in itself become the tertiary backbone of Ed Harris's movie, since the actor, who is also the director of the movie, positioned himself as the hero's reincarnation.

Ironically (I don't think so), *Pollock* followed a rigid dramaturgical structure like almost all Hollywood-produced movies on artists' lives, no matter if they were portraying Picasso, Van Gogh, Francis Bacon, or Basquiat.

Hollywood and other popular media desired to portray the artist as a genius, melancholic and suicidal, as in *Lust for Life*, as Minnelli called his film on Van Gogh featuring Kirk Douglas. What is remarkable is that the image of an artist hasn't changed to any significant degree since 1956, when Minnelli published his film.

Essentially, performance still equals what you know, what you can teach, and what the customer wants, minus what others know and can teach. It is only on the margins that we can create profit. All the rest is necessary, but not sufficient to create a competitive edge.¹⁰

¹⁰ J. Ridderstråle, K. Nordström: *Karaoke Capitalism* (London, 2004), p. 128.

...is the new something else

In an American small town, let's say in 1957, a young boy helps an elderly nun to cross the street. He holds her arm and makes sure she is cautious when she makes the difficult step up onto the pavement. Safe on the other side of the street, the nun thanks the young boy, praising his virtues and declaring that the bad reputation of the youngest generation must be exaggerated. The boy responds with a smile: "Well, any relative of Batman is a friend of mine!"

In the recent films of Sophia Coppola and the Coen brothers, *Lost in Translation* and *Intolerable Cruelty*, something suspicious occurs. It seems that both movies are deliberately not good and not bad, not cool and not nerdy, but somehow half good. In Coppola's movie, the classical gag of Japanese people not being able to say 'r' is used only in the first 15 minutes, while in *Intolerable Cruelty* I was amazed for the same 15 minutes how the script writer Charlie Kaufman, who has also written *Being John Malkovich*, *Human Nature*, and *Adaptation*, could dive head over heels into the most tremendous comical clichés, but still not deep enough to make something really happen.

Sophia Coppola's movie is a diluted road movie, which applies the often-used trip/ballad motif as the basis for covering a melancholic-comical love story. The problem is that the journey of the two protagonists isn't really doing anything but what we could more or less do ourselves. It all happens in Japan, but apart from that, the two are encountering the conventional cliché personalities of contemporary cultural surfaces. Coppola is not even showing herself brilliant when it comes to using the cliché as an instrument for producing a self-referential framework, as the Italian neo-realism has done.

The *Intolerable Cruelty* is at first sight a conventional mix-up comedy with marriage and divorce between awfully wealthy Americans in its focus of attention, but something is wrong, radically wrong, though it never goes so far as to show that what is wrong is wrong. Charlie Kaufman never lets go of being fully conventional in how he brings over his jokes, how the scenes are cut, and how the narrative is laid out, switching from one silly combination of people and lovers to another. Dialogues are throughout just as uninteresting as they should be in a lousy comedy. The partner of the male protagonist George Clooney is as peculiar and eccentric as any fat guy in a college movie, crying at the slightest sentimentality. And Catherine Zeta-Jones is dressed exactly as tacky as she should be, as if modelled on a silly version of a Bond babe. What is bothersome is that Kaufman still manages to get the story together exceedingly well, while the choice of soundtrack (a cover version of Simon and Garfunkel's *The Boxer*) and the credits are simply splendid, even to the degree where it might tell too much.



Lost in Translation (2003) © Focus Features

Antonioni once said: Although clichés can be killed by their own means, they have an incredible capacity to rise out of the ashes. And has not Gilles Deleuze in his cinema books identified how the crisis of action-images is defined by a number of characteristics, namely the trip/*ballad* form, the multiplication of clichés, and the use of events that hardly concern those they are happening to? In other words, it is precisely what is taking place in the two mentioned films, but this time we already know that this is what is supposed to happen, so what is it then that is happening?

¹¹ Gilles Deleuze: *Cinema 2* (London, 1989), p. 42, 288.

Both films pass for something else, they are passing for... The first level of this passing for something is to focus on the notion of film as such, much in the same way as Tarkovsky stated that in the modern film "time becomes the basis of bases in cinema, like sound in music, like colour in painting,"¹¹ but while Tarkovsky still believed in an essence of cinema, the film today must consider media specificities from other perspectives: to pass for something that it is not. How grand, isn't it, to remember Barnett Newman's answer to the question what he wanted to achieve with his paintings: "I want the colour to look as brilliant as it does in the tube."

In order not to participate in a proper contemporary discourse on film, which would immediately disarm them, films have to produce themselves as something else. In the case of the two examples, the choice is to make half-done, low cultural proposals, but it could of course be something else, such as the recent OutKast hit *Hey Ya*, which comes across as a conventional up-tempo soul hit à la 1964.

Sophie Coppola manages this passing for something much better than the Coen brothers, since she also alludes to high-culture frames. Coppola's movie passes for a half-good drama/comedy as well as a ditto indy-movie, let's say from 1993, and an adaptation of a highbrow cinema version from 1958. Whereas the Coen brothers simply bring classical framework, misused by, for example, the *Scary Movie* series, to yet another blunt state.

Concerning the response of major critics, the films suffered both praise and condemnation, which defines their status as "passing for something", or perhaps one could say what-ever-movies, in such a way that some critics did not notice the passing and others (possibly including me) proclaimed their awareness of the passing or the what-ers. But weren't both camps mistaken? The first evidently made the mistake of taking the films for what they seemed at first glance, while the second made the mistake of pronouncing their aficionado attitude. Instead, the brilliance lies in the fact that these films cannot be placed, cannot be packaged or packed in their being packaged already, and it is in this way that they, instead of taking an easy smart-ass way, which would be to walk on the border of a cliché, short-circuit the notion of spectacle and the global market economies. In other words, by commenting on the basis of communicability instead of communication.

¹² Philip Auslander: *Towards a Concept of the Political in Postmodern Theatre*, Theatre Journal #38, nr. 1: 20-34, p. 23.

Philip Auslander has stated that there are no possibilities for an avant-garde within the global market economy, where the commercial media are more efficient in producing resemblances of sub-cultural frameworks than the subculture was while culture was still possible. There are no longer any cultural limits to transgress in the "seemingly limitless horizon of multinational capitalism."¹²

The governing epistemology of the Western hemisphere can simply not sustain any sub-cultural or subversive statements or strategies. Life in a society of control offers no spatial/temporal coordinates for subversive strategies to adhere to, but we will have to reconsider the experience of artistic practices in an altogether new framework, precisely because this shift implies an alienation of politics from the processes of actualisation. As our everyday experience is devoid of the political experience, enacting this experience within art practices would evidently imply a performative paradox.

One can detect similarities to the above-mentioned films in those of Jerry Lewis, but there is a major difference in the way in which Lewis directly applies the burlesque. Coppola and the Coens would never hide behind the burlesque, or perhaps they would, as when Bill Murray is having a kind of Buster Keaton adventure on a workout machine. The only difference is that Sophia Coppola is shooting the entire scene with a long shot and finishes it off with yet another what-ever. It is especially Jerry Lewis's *Ladies Man* that passes for something else, since it uses the burlesque-comedy not in order to be that, but rather for the sake of addressing notions of reality by inspecting the entire cinematic set-up. Lewis reinforces this reading by his homogeneous use of facial expression. After each gag, the very same face occurs, including the gesture of deliberately putting his glasses out of place, although this element enforces the smart-ass factor in his film. In the golden years of his films, Jerry Lewis insisted on a kind of too-smart-to-show-it attitude, and this is exactly what makes the movies of Coppola and the Coens interesting as phenomena, since they never comment on their own existence: they become what they are by passing for something and it is in detecting this passing that the viewer must scrutinize his/her own position as a critical agent, in relation to the desire to indulge in the above-mentioned performative paradox – which precisely confirms the Bergsonian phenomenology, where intuition guarantees that the subject is able to grasp things in a non-mediated way¹³. These films and the proper viewer are, so to say, not just ironic, but also conscious of their own ironic posture and also of the way in which they shortcut the contemporary notions of

¹³ See the unpublished text by Ana Teixeira Pinto written for CAPITALS, Spring 2004.

spectacle as being both the cause and the effect. These movies can simply not be grasped properly through a Bergsonian spyglass, because they both are and are not what they are; they are happening as something radically new and at the same time indifferent, possibly subversive, since they are virtual insofar as they are actualised in the process of being actualised, inseparable from the movement of being actualised.

In short, the new cool (read: subversive) strategy is passing for something half-good else.

Passing for half-good something else

To venture into the arts implies exploring the critical role that technique and discipline play in thinking, ethics, and politics, and doing so in a way that accentuates the creative and compositional dimension of thinking and doing. By the creative dimension I mean the opaque process in which new ideas, concepts, and judgments bubble into being; by the compositional dimension I mean the way in which thinking helps shape and consolidate brain connections, corporeal dispositions, habits, movements, bodies, and sensibilities. Some theories, which are themselves products of arduous thought, ironically deprecate all activity in which theories are invested: they reduce thinking to cognition, situate it in a wide band of transcendental regulations that curtail its inventiveness, or contract it into bland intellectualism that neglects its affective sources, somatic entanglements, and effects. But the inventive and compositional dimension of thinking is essential to the freedom of the self and to the cultivation of generosity in ethics and politics. Thinking participates in the uncertain process by which new possibilities are ushered into being. One invention may be a new identity that jostles the roster of established constituents as it struggles to find its space. Another may be a thought-imbuéd disposition, incorporated into the sensibility of an individual or folded into the ethos of engagement between constituents.

The first issue is to address the complex relays between thinking/writing body/movement, between the technique, composition and creativity, and a second to examine what cultural, political, ethical, social, ethnical, class, or psychological environment beckons on the horizon of contemporary possibility.

In general, one could say that art can not avoid being conceptual after Duchamp, but perhaps one could for a moment turn towards the etymology of the term and use it as a practice in itself. Contemporary philosophy is accustomed to regard the term 'concept' as the translation of the German word *Begriff*, which philosophers since Kant have invested with enriching speculative complexity. But perhaps we are confusing the two terms up here, for what tends to escape us is that the etymology of the word 'concept', in its Latin origin, has a rather different connotation. The term *Begriff* is related to the verb *greifen*, meaning "to take" in the sense of reaching out and seizing. In Latin, the word *conceptus* derives from *concapio*, meaning "to take" in the sense of gathering or receiving. To conceive does not mean to appropriate, but to make room for. Conceiving is not the act of a subject taking an object, but the disposition to receive something from the outside that comes, occurs, arrives.



Intolerable Cruelty (2003)

Something else passing for half-good

In 1974, the department of economic studies at Cornell University decided, under the guidance of Professor John R. Campbell, to cancel all courses and programs in favour of a single continuous seminar held for all active members of the department. All students were consequently evaluated in oral exams, depending on how long they had been working at the department. Professor Campbell justified his decision in a fortuitous text entitled “The Names of Economics” – against the massive critique of his fellow professors of economics – in which he explained that knowledge of any kind must be understood as a heterogeneous field, in which the student has to advance himself, gaining in his personal way knowledge that is not applied on him, but incorporated. A discourse cannot be applied, but needs to be emancipated and it is in this process of emancipation that knowledge comes into being.

Concepts of emancipation have often been used as a subject of critique in relation to knowledge and power, that is, as a means to dismantle power structures. For Professor Campbell, however, that was not the central axis of argumentation. His construction was rather motivated by his wish to organize the department, whose core research field was the analysis of different types of management apparatus, in accordance with the models his researchers had proposed. In 1971, Professor Campbell had presented a management model that radically overturned the conventional American Fordism and it was in accordance with that model – named “performance management” – that his department was organized.

Today, the articulation of performance management seems rather evident, but we should bear in mind that the early 70’s brought other experiences. What Professor Campbell basically proposed was to: 1. Substitute the drive towards homogeneity, implicit in Fordism, through heterogeneity, in which each participant would contribute with his/her specific cultural feature; 2. Exchange the specialties and understanding of a complete machinery by each worker/individual in order to produce a drive towards a collective responsibility of the whole organism instead of a particle; 3. Substitute departmentalisation through transparent organisation, in order that all employed, on all levels, should function as a creative force within the organisation. One could add here a fourth idea, that of control, a change in evaluation from the produced units to the workers’/individuals’ potentiality/performance.

In the early 70s, the proposal made by Professor Campbell was considered highly provocative, but not, as we might think, by the progressive political opinion, but by the reactionary communities. Even if we can observe today that this shift in production essentially is a shift from a model of discipline towards one of control, it implicitly means the decay of labour unions and the capacities of transgression of structures, and the passage to a more floating, open field of possibilities which, however, only offer an illusion of equality, co-ownership, etc. Paradoxically, the reactionary communities initially defended the worker of the new regime, but just in order to, which they understood very well, defend the established hierarchies.

It was in the light of this initial critique that Campbell overturned the notion of management in order to install it in an educational organisation. There, the power structures were not established in order to enforce control and efficiency, but for the sake of production of emancipated discourses, in other words to allow the student to articulate his or her own perspective, to enable him/her not only to study a discipline, but to participate in an economy of knowledge. Luckily for the students who studied with Professor Campbell, what they were experiencing was not only a unique educational situation, but also a highly successful one, since it produced some of the most prominent economic theorists and a whole line of consulting and practicing economists who ended up on the Wall Street. Unfortunately for the university and for Professor Campbell, the educational platform was dismissed as early as 1978, after which the department returned to the conventional model.

What is remarkable in the model of Professor John Campbell, when transferred to education, is that it coincides with a number of proposals from the same period, mostly from France, where new notions of discipline, classification, etc. were established especially during the conservative era, around 1980-85.

Why do we reflect on knowledge production and management if we are dealing here with cultural production? Culture was one of the first branches that was during the last 25-30 years confronted with cross-cultural, cross-media, multi-media, and other alternative practices, which also become a fundament for the way in which education, for example, shifted its understanding of specialisation, faculty, and terminology/language. In the university setting, the notions of crossing the borders in commercial research and business implied shifts in the understanding of positions. With the shift in the production of knowledge, it also became possible to experience new kinds of management and new fields of studies and research, whereas in the arts we still seem quite comfortable with the identification of artists with the genre. The artist is still a hero, still somebody with a gift, somebody who is obsessed with something; and not a person who can shift his attention from one thing to

another, who can work in more than one field in order to reach his goals, or – and that is profoundly important – a person who can maintain more than one identity with respect to his work.

Recently, in a public talk, the British artist Gerry Stevens said the following: “As long as you are identical with an expression, people encourage you to experiment in other fields, but the moment you get a bit of recognition *there*, you are totally out of action in the first field. It’s forbidden to act in two places. If you can’t be identified, you don’t exist”. And that is the case ten years after Kurt Cobain stated: “Everybody is gay” and after identity politics have become last year’s snow.

Theatre, dance, and performance have in the past five years experienced an increased interest in politically engaged performance or even theatre as a matter of activism. Conferences are held and festivals arranged that nourish on a newly discovered political emphasis. What this “political” is or means and what is implied by this terminology that the machinery uses is largely confused and one cannot help but wonder whether this is a politics of aesthetics or an aesthetics of politics, or if perhaps there is politics at work here? It is the first and the foremost imperative to question if it is at all possible, in Europe, to produce cultural artefacts that would promote anything else than Western democracy, since the systems within which these artefacts are created are far stronger than the production itself. Is it in fact an illusion that theatre could be political or is there theatre that could introduce media specificity that would, in its discourse/knowledge production, be radically different from the political agenda within which it participates? Such proposals necessarily need to come down not to the aesthetics of..., or the politics of..., but to the notions of process and modes of production. With respect to the available terms of representation in theatre, dance, and performance, is there any option at all to create something radically different?

If the theatre and its representations at all have a chance of making such a difference, it is nevertheless curious to experience that, however multi- and inter- its representations have been over the past twenty-odd years, its general modes of organisation and distribution have remained restrictive with respect to the proposal of Gerry Stevens. If we look into the organisational structure of theatres and festivals in Europe, one can only discover in surprise that they are organised in ways that in business would be understood as absolute stone age. The fact that theatres all over Europe promote and present multi-, inter-, and political theatre is of course terrific, but we can only deplore the fact that politically they are in all respects remaining on the level of representation.

If art that inhabits the stage wishes to remain a cutting edge, it is time that it should stop patting its fat belly, tell the world that it is a cutting edge, and start cutting.

Umjetnost koja se pravi da je nešto drugo, napola dobro

Mårten Spångberg

S engleskog prevela Vanja Polić

“Jednom sam u časopisu vidio *mountain bike* i shvatio da budućnost ne postoji samo u znanstveno-fantastičnim serijama na televiziji.”¹

«Onoga trena kada je Nike plasirao svoj prvi *Air* model tenisica postalo je jasno da smo napustili mračno doba koje obično nazivamo modernizmom.”²

“Photoshop zapravo predstavlja isto tako veliku revoluciju kao što je to bila centralna projekcija, ne zbog onoga što ti možeš učiniti pomoću nje, već zbog toga što ona čini tebi.”³

Izgleda da se često prisjećamo kako je vrijeme *yuppieja*, era mobilnog telefona i verzije 1.0 globalnog sela koincidiralo s onih nekoliko godina u kojima se promijenila budućnost. Svi gore navedeni citati potječu i odnose se na razdoblja u kojem je ispunjenost naših notesa-planera bila dokaz uspjeha.

¹ Hal Foster

² Hans Ulrich Obrist

³ Lev Manovich



John R. Campbell

Na početku 20. stoljeća bilo je dovoljno plasirati jedan crni automobil na tržište. Svatko je trebao po jedan i svi su se zvali model T. Dvadeset godina kasnije, nakon depresije to više nije bio slučaj. Kompanije su počele proizvoditi automobile za različite staleže, udovoljavajući različitim osobnim potrebama te želji za automobilom kao pokazateljem statusnog simbola. Da bi prodao što više automobila proizvođač je morao proširiti tržište i prisiliti ljude da biraju. Otada se proizvođači nisu utrkiivali da naprave što bolji automobil, već tko će prvi na tržište plasirati novi model i u kojoj boji (svi se sjećamo vremena "metalika").

Prije sto godina netko je u svojoj garaži napravio automobil te, kad je sav u čudu shvatio da još netko želi takvo što, pokrenuo sve-američki posao. Kasnije se poslovni poduhvat sastojao od provođenja istraživanja i plasiranja novih unaprijeđenih automobila u nadi da će se svidjeti ljudima. Danas je situacija obrnuta. Prvo proizvođač stvori publiku koja žudi za određenim automobilom, pojavom, stilom, a zatim se proizvede stvarni proizvod⁴.

Pomalo je zagonetno što se to prvo mijenja, da li naš stav ili strategije globalnih ekonomija? Možda je odgovor 'oboje', 'i jedno i drugo', te 'naravno', no ono što je sigurno jest da se promijenio naš pogled na život, a s njime i svijet. Naši se gradovi mijenjaju jer u njima živimo, ali oni također mijenjaju naše živote. Samo se dvije stvari nisu promijenile: Dixieland glazba i kazalište. Zapravo, kazalište se promijenilo, no ta je promjena slična pomisli da bi netko trebao ući u telefonsku govornicu ako želi razgovarati na mobitel. Drugim riječima, kazalište još uvijek radije iskorištava ponuđeno nego da stvara novotarije.

Da bi se nešto održalo na životu i ostalo živopisno, prvo je pravilo promijeniti ga prije nego što je potrebno. Ne postoji, niti je ikada postojao, način da se promijeni tradicija, ona je to što jest a prošlost će se promijeniti jedino pomoću naše želje da sudjelujemo u oblikovanju budućnosti. Možda su Siouxi imali pravo: "Kada otkriješ da jašeš na mrtvom konju, najbolje je sjahati."⁵

Kazalište nije zastarjelo, nije svršeno ili prastaro, već može sudjelovati u društvu na jedinstvene načine, danas više nego ikada prije. S izumiranjem javnog prostora, sa daljnjim propadanjem društveno ugroženih sredina i s homogenizacijom ljudske interakcije, važno je stvarati "situacije" u kojima su obje strane događaja aktivne, a sudjelovanje "uživo" je obavezno, posebice ako se situacija shvati kao ulaganje u diskurz, tj. misaoni proces unutar kojeg gledatelj/ica mora postati aktivan/na.

Stvaranje i dizajn budućnosti ne sastoji se samo od stvaranja situacija i aktivnih pristupa, već i od kontekstâ, zaobljenih i oštih, unutar kojih se nešto može stvoriti ili se stvara; no, kontekst također nastaje u međusobnom odnosu dominantnih i njima podređenih sila.

"Vidjeli smo budućnost oko nas i u potpunosti smo je bili svjesni. Gledao bih ljude kako hodaju oko budućnosti a da to ne znaju jer su još uvijek razmišljali u okvirima prošlosti, u odnosu na prošlost. A naprosto je bilo potrebno znati da si u budućnosti i odmah bi se u njoj našao... Zagonetka je završila, čuđenje je tek počinjalo."⁶

Gangsteri nisu shvaćali koncept kapitalizma. Svijet gangstera, negativaca, zaustavio se u onom trenutku kada su njihovi doživljaji počeli bivati osvjetljeni 24 puta u sekundi. Gangsteri, Mali Cezar ili Al Capone, nisu dovoljno brzo uspjeli uhvatiti tržišnu robu i njezine nuspojave: šalove, plișane životinje koje dolaze s *Happy Mealom*, neautoriziranu biografiju ili gostujuća predavanja. Prema definiciji, lopovi su stvarno glupi. Pa ipak, gledamo ih u čuđenju kao da se sloboda još uvijek može osvojiti pomoću takvog pojednostavljenog izbjegavanja zakona. Bonnie i Clyde. Ma hajde, tko bi danas bio tako praznoglav da izvede oružani napad? Da opljačka nekoga, banku, benzinsku crpku? Teško da bi to netko učinio, to se događa samo na filmu. Danas više nije kao što je nekoć bilo: djevojke s nevjerojatno uskim strukom nisu nužno negativke, bradati muškarci nisu kukavice koje pucaju drugim ljudima u leđa. Srećom, vremena su se promijenila. Danas je mnogo gore. Lice zlog izgleda ne odaje stvarni karakter osobe. Nije potrebno bojati se ili nadati, već samo tražiti nova oružja. Svugdje je *surfanje* već zamijenilo starije *sportove*. Razbojnički život koristan je samo kao hip-faktor, ili kao dodatak nekoj osobnosti na MTV-u i sličnim programima. Ako prodaješ milijun albuma plus popratnu robu i pojavljuješ se na intervjuima noseći Kangool kapu (koliko to vrijedi?), zasigurno te neće uhvatiti s pištoljem u pretincu automobila. Imam li pravo?

Danas junaka treba tražiti drugdje. Njega, ili koji god identitet da je ovdje u pitanju, zanima dekonstruiranje pojmova autorstva (Tko će biti osuđen bez autora?), zanima ga mnogostrukost smjerova i razlika, ili naprosto deteritorijalizacija (Osigurati se da nitko ne može zacrtati tvoj teritorij?), načini produkcije (Kako te zakon može uhvatiti ako ne može prepoznati tvoju strategiju?) i post-produkcije (1. Preusmjeri pažnju s objekta na proizvodnju društvenih uvjeta, ili učini da odabrani objekt proizvede dislocirano značenje; novo pridavanje značenja okriviti će nekoga drugog. 2. Neka tvoja ekonomija radi za tebe.). On više nije *surfer boy*, on je *sportif et très chique*.

Kulturalni biznis želi vjerovati u gangstere. Želja da se postane uzorni građanin (lopov koji je postao pozitivac) lijepi je romantični prizor prikladan za umjetnost, no ispravna strategija je: uzmi novac i bježi.

⁴ Jean-Paul Bailetto, predsjednik upravnog odbora Euroille

⁵ J. Ridderstråle, K. Nordström: *Karaoke Capitalism*, London, 2004, str. 142.

⁶ Rem Koolhaas

U poveljama Kraljevskog društva stoji da udruženje treba poticati dovršenje kako beskorisnih tako i korisnih eksperimenata. Beskorisnih kao i korisnih: takvo istraživanje ne čini se vrlo učinkovitim ili probitačnim unutar tržišne ekonomije, niti je u skladu sa suvremenim akademskim strategijama "objavi ili propadni". Štoviše, zapanjujuće je kako je dobro staro "društvo", u čijim je očima Darwin trebao naučiti lekciju, dok se Isaac Newton odlučio držati izvan tog "društva", dalo prednost beskorisnome pred korisnim, besmislenome nad smislenim. No, možda to i nije sasvim tako ako se razmišlja o umjetničkoj svijesti, bez obzira koliko blago romantičnoj, gdje beskorisno itekako ima glavnu ulogu. Ali, možda bismo baš romantično trebali oplakivati više nego nešto drugo? Ovaj argument nema namjeru promicati umjetnika-patnika, već je jasnoga stava da u posljednjih trideset godina kulturalna proizvodnja ne samo da je zaradila dovoljnu ekonomsku potporu, već da su te strategije potpore uistinu počele bivati poticane onoga dana kada je kapitalizam postao kasni kapitalizam, a ota- da su one također postale iznimno osjetljive na političke i ekonomske turbulencije. Otkada to umjet- nik mora verificirati cilj svojeg projekta? Danas je to obavezno, bez obzira na važnost zapošljavanja ljudi kako bi kulturalni savjeti indirektno mogli smanjiti nezaposlenost ili nerad.

U svakom slučaju, iznenađuje činjenica da politička stvarnost i dalje dopušta takvim neučinkovitim granama ekonomije kao što su kazalište, performans i ples da opstanu. Uzimajući u obzir koliko ljudi pogleda predstave uživo, gotovo da je čudo što one još uvijek postoje. Njihova tržišna vrijednost u bilo kojoj drugoj grani ekonomije je neprihvatljiva, u velikoj mjeri i stoga što je mogućnost da komercijalni kapital sudjeluje u produkciji jednak nuli. Predstave uživo izrazito su jednodimenzionalne jer njih- ov opstanak u potpunosti ovisi o institucionalnoj dobroj volji, dok se vizualna umjetnost, glazba i kin- ematografija mogu osloniti na nekoliko investitora, npr. na kolekcionare, galerije, komercijalni biznis, plasiranje proizvoda i popratne suvenire. Ako se iz toga zaključi kako postoji mogućnost da politička stvarnost vjeruje kako su kazalište i ples važni za dobrobit populacije, negdje mora postojati i prilika za biznis. Političke sile žele da kazalište postoji, ali zašto i na koji način?

Kao što znamo, ubrzo nakon drugog svjetskog rata u zapadnoj ekonomiji dogodili su se radikalni pomaci: u SAD-u tokom 1950-ih godina, a u Europi otprilike deset godina kasnije. Naše se društvo prebacilo s ekonomije utemeljene na potražnji na ekonomiju utemeljenu na ponudi. U određenom trenutku morali smo uzeti u obzir činjenicu da više nije bilo potrebno da svi radimo puno radno vri- jeme kako bismo zadovoljili osnovne potrebe društva. Ljudi bi mogli raditi u kraćim smjenama, imati duže dopuste i slično kad ne bi bilo temeljnih sila kapitalističke ekonomije. U očima biznisa pojed- inci mogu raditi što god žele dokle god nastave konzumirati. Za vlade je to značilo da je nezapos- lenost postala središnje pitanje protiv kojeg se treba boriti. Ekonomija u usponu počela se temeljiti na održavanju visoke zaposlenosti kako bi populacija mogla konzumirati. Izdavanje knjige "Društvo spektakla" Guya Deborda koincidiralo je s poimanjem konzumacije rada. Pa ipak, posljedica ekonomije ponude jest ta da mi ne konzumiramo samo u slobodno vrijeme, kod kuće, u trgovačkom centru, itd. već da ćemo, s obzirom da je naš radnički kapacitet neovisan o opstanku, nužno konzumirati rad.

Biznis je tokom moderne povijesti bio usredotočen na manifestaciju, manifestacije moći, ekonomije ili vjerovanja. No, što se događa kada društvom više ne vladaju disciplina ili kontrola, kada se poiman- je moći svodi na to da se *nju* učini nevidljivom? Što je biznis u svijetu koji "uistinu jest okrenut naopačke", gdje je istinito trenutak lažnoga⁷. Biznis se stoga pretvara u spektakl, no što se događa kada biznis radi biznis za kazalište? Spektakl je dokrajčio biznis kao pristup utemeljen na formalnom mediju i kao njegov teleološki režim. Biznis više nije analogan: ne nalikuje objektu koji bi želio pred- stavljati. Vanjština biznisa ne odražava njegovu nutrinu, biznis je postao glatki prostor, ili *Junk space*, kako ga je opisao nizozemski arhitekt Rem Koolhaas kada je govorio o trgovačkim centrima ili zračn- im lukama.

Gilles Deleuze je tvrdio, slijedeći Foucaultovu zamisao društva koje je kratkoročno, brzo se mijenja, ali istovremeno je kontinuirano i nevezano dok je disciplina dugoročna, beskraja i bez kontinuiteta, da to podrazumijeva promjenu iz ukalupljenosti u modulacije, iz sputanosti u marketing, ili, da upotri- jebimo Deleuzeovu metaforu: u društvu kontrole mogu se pronaći životinje koje bi se normalno mog- le naći u zatočeništvu; naše društvo kojim vlada kontrola ima svoje guje⁸.

Slijedeći takvu argumentaciju očito je zašto politika želi održati na životu kazalište i slične kulturne izričaje. Ne stoga što su oni potrebni za duhovno blagostanje ili za neko drugo dobro, već stoga što svatko u društvu mora i dalje biti obmanut kapacitetom spektakla. Kazalište se subvencionira jer dokle god se neki ljudi bave kazalištem oni konzumiraju, a dokle god postavljaju predstave u kazalištu i konzumiraju, za društvo ne predstavljaju rizičnu ekonomiju. Svaki se političar savršeno slaže s kazalištem, performansom i plesom, pogotovo ako oni sadrže golotinju ili izričito nasilje koje može isprovocirati gledatelja ili tabloide. No, hvala Bogu na niskim subvencijama i ekonomski opterećenim obrascima za prijavu, jer onoga dana kada će kulturni radnik na raspolaganju imati predobru infras- trukturu i ekonomiju, moglo bi se dogoditi da će on ili ona početi propitivati strateški unosni položaj u koji ga/ju je postavila ekonomska stvarnost. Sami umjetnici, naravno, predstavljaju mali problem kojeg je lako ukloniti, no ono što bi moglo biti kompleksnije i zanimljivije jest popratna roba koja se proizvodi u i kroz umjetnost. Pritom ne mislim prvenstveno na izdavanje DVD-ova, albuma s najvećim hitovima ili šalice za kavu koje je dizajnirao Keith Haring, već na sve grane ekonomije koje proizlaze iz

⁷ Guy Debord: *The Society of the Spectacle*, New York, 1994, str. 14.

⁸ Vidi Gilles Deleuze: *Negotiations*, New York, 1995, str. 179-181.

umjetničke proizvodnje kao što su zaposlenici u kazalištu, organizatori festivala, osoblje muzeja, svi ljudi čiji je posao da gore navedeni dobiju dobru plaću, te tip koji na lokalnom jazz festivalu prodaje kobasice. Sve u svemu, minimalna kazališna ekonomija stvara veliku količinu poslova, bez obzira na potrošnju. Nije li sjajno da novi Dia Centar, sagrađen na sjeveru države New York u potpuno zaboravljenom gradu Beacon, ima dva ulaza – jedan u muzej a drugi u *Starbucks* café, a još je bolje to što je ulaz u *Starbucks* puno veći i ukrašen sloganima Lawrencea Weinera koji zvuče kao da su iz šezdesetih godina. Ili, kad smo već kod toga, da restorančić u umjetničkom centru, još uvijek originalnog dizajna bez marketinških ukrasa ili skupih plazma ekrana ima deset puta više posjetitelja nego ostatak centra. Uzimajući to u obzir, više umjetnika trebalo bi početi stvarati gurmansku umjetnost, ili barem umjetnost koja “prži”.

Čini se da kulturalnoj produkciji nedostaje beskorisni eksperiment. Ona ne shvaća da je njezina produkcija zanimljiva baš zato što se ne pokorava konvencionalnim ekonomskim strategijama, nego potiskuje sebe dok se smješta na istu frekvenciju s najnovijim marketinškim konceptima. Svaki drugi biznis marketingu daje visok budžet za svoje vrhunske proizvode, inovaciju i identitet kompanije kao vrha hranidbenog lanca tehničkog i intelektualnog razvoja. Ali ne i kulturalni biznis. On politički umjereno orijentiranu produkciju stavlja na početak sezone, retrospektivu iz *okvirno* devetnaestog stoljeća u vrhunac sezone i piše suosjećajni promotivni tekst kako bi privukao pažnju ni-po-čemu-posebne publike.

“Na našem putu otkrića otkrili smo nešto lijepo”
Nike, 2004.

Nije li očito da se, ako potrošim šestomjesečnu plaću na automobil, želim osjećati posebno? I to ne samo tako-tako posebno, već *po-seb-no*, u kurzivu.

*Revolucija*⁹. Dakle, umjetnička institucija mora biti više *cool* od restorana, galerije moraju biti otkačenije od knjižare, a predmeti na izložbi živahniji od razglednice u dućanu sa suvenirima. To se, međutim, ne može postići promatrajući strategije onoga tko je već uspješan, tko ima osmeroznamenkasti marketinški budžet, ili pak dajući tržišne nagrade za ulaznice – velike ili male.

⁹ To je zaista reklamni slogan za Volvo iz 2002. godine.

Kulturni poduzetnik/kreator/djelatnik/aktivist, kakogod se nazivao, mora se usredotočiti na dekonstrukciju pojmova autorstva (Tko će biti osuđen bez autora?), na mnogostrukost smjerova i razlika, ili naprosto na deteritorijalizaciju (Osigurati se da nitko ne može zacrtati tvoj teritorij?), načine produkcije (Kako te zakon može uhvatiti ako ne može prepoznati tvoju strategiju?) i post-produkcije (1. Preusmjeri pažnju s objekta na proizvodnju društvenih uvjeta, ili učini da odabrani objekt proizvede dislocirano značenje; novo pridavanje značenja okriviti će nekoga drugog. 2. Neka tvoja ekonomija radi za tebe.). On više nije *surfer boy*, on je *sportif et très chique*.

Kada je disciplina postala kontrola, gangsteri su ostali bez posla, kada je kontrola postala spektakl, avangarda je promijenila stav. Ako politička stvarnost treba kulturnu produkciju, zašto ne bi iskoristila priliku i proizvela nešto potpuno beskorisno. Živjelo Kraljevsko društvo.

Film koji se pravi da je nešto drugo, napola dobro

U filmu *Pollock* Eda Harrisa iz 2000. godine, susrećemo Pollocka umjetnika. Genija koji kao da pozvan od Boga postiže svoj jedinstveni stil. 1950. godine Hans Namuth snimio je Jacksona Pollocka dok je slikao. Ovdje vidimo Pollocka kako stoji na svojem ogromnom platnu *izvodeći* čin slikanja s naglašenom teatralnošću. Prikazom Pollocka u činu slikanja predstavljena je umjetnost kao performans prije nego kao umjetnost fiksnih objekata, vjerojatno uklopljena u umjetnikovu izvornu namjeru, a njezino inherentno značenje može odrediti specijalizirani čitatelj.

Taj je film primjer novog načina razmišljanja ne samo o umjetnosti kao izrazu individualnih subjekata već o samoj subjektivnosti. Pollockov je imidž konstruiran pomoću filma i Namuthovih fotografija. Pollock je konstruiran kao trudbeni egzistencijalni junak.

Prikazi Pollocka podudaraju se s rekonceptualizacijom subjektivnosti u filozofskom razmišljanju. 1954. godine francuski mislilac Mikel Dufrenne napisao je: Uistinu, sve umjetnosti zahtijevaju performans: slikar izrađuje ili ‘performira’ portret ... Stvaranje je performans.

Slike Jacksona Pollocka treba shvatiti kao radikalnu deteritorijalizaciju onoga što slika može biti.

2000. godine Hollywood je iznova teritorijalizirao ne samo novi način proizvodnje koji je rabio Pollock već i Hansov Namuthov film te imidž Pollocka kao egzistencijalnog junaka.

Pollock i Pollockov imidž promijenili su se iz proizvođača u robu.

Njegov je rad sa 'sirovim' materijalom sam po sebi postao treći potporanji film Eda Harrisa, gdje se on i kao glavni glumac i kao redatelj filma pozicionira kao reinkarnacija junaka.

Ironično (ja tako ne mislim), *Pollock* kao i gotovo svi holivudski producirani filmovi o životu umjetnika slijede krutu dramaturšku strukturu bez obzira radi li se o portretu Picassa, Van Gogha, Francisca Bacona ili Basquiata.

Hollywood i drugi popularni mediji žele portretirati umjetnika kao genija, melankoličnog i suicidalnog, no ipak sa *Željom za životom*, kako je Minelli nazvao svoj film o Van Goghu kojeg je glumio Kirk Douglas. Zapanjujuće je da se imidž umjetnika od 1956. godine, kada je Minelli objavio svoj film, do danas nije znatnije promijenio.

U biti, performans je jednak onome što znate, što možete poučiti i što klijent želi, minus ono što drugi znaju i mogu poučiti. Samo na marginama možemo stvoriti profit. Sve ostalo je nužno ali nedovoljno da bismo stvorili konkurentnu oštrinu.¹⁰

¹⁰ J. Ridderstråle, K. Nordström: *Karaoke Capitalism*, London, 2004, str. 128.

... je novo nešto drugo

U jednom malom američkom gradu, recimo 1957. godine, dječak pomogne starijoj časnoj sestri da prijeđe cestu. Drži je za ruku i upozorava je da bude oprezna dok se penje na pločnik. Sigurna na drugoj strani ceste, časna sestra zahvaljuje dječaku hvaleći ga i ponavljajući kako su glasine o najmlađoj generaciji pretjerane. Dječak odgovara sa smiješkom: "Svaki Batmanov rođak moj je prijatelj!"

U nedavnim filmovima kako Sophie Coppole tako i braće Coen, *Izgubljeni u prijevodu* i *Razvedi me, zavedi me*, događa se nešto sumnjivo. čini se da oba filma namjerno ne žele biti ni dobri, ni loši, ni *cool*, ni bez veze, već napola dobri. U Coppolinom filmu klasični geg: Japanci ne mogu izgovoriti 'r' rabi se isključivo u prvih 15 minuta filma, dok me u *Razvedi me, zavedi me* tokom istih tih 15 minuta iznenađuje kako se scenarist Charlie Kaufman, koji je također napisao *Biti John Malkovitch*, *Ljudska priroda* i *Adaptacija*, naglavce upušta u najfantastičnije komične klišeje, nedovoljno duboke da ostave jači dojam.

Film Sophie Coppole ublaženi je film ceste, u kojem se kao osnovica rabi često upotrebljavani motiv puta/*balade* kako bi se prikrio melankolično-komični tip ljubavne priče. Problem je u tome što putovanje dvoje protagonista ne čini ništa više od onoga što mi, više-manje, ne bismo mogli i sami učiniti. Radnja se zbiva u Japanu, no osim toga njih dvoje susreću konvencionalne klišeizirane osobe iz suvremenih kulturnih krugova. Coppola se ne pokazuje briljantnom kad se radi o upotrebi klišeja kao instrumenta za proizvodnju auto-referencijalnog okvira poput onog koji je proizveo talijanski neo-realizam.

Razvedi me, zavedi me na prvi je pogled konvencionalna komedija zabune koja se vrti oko braka i razvoda dvoje vrlo bogatih Amerikanaca, no nešto je u toj komediji pošlo ukrivo, radikalno ukrivo, ali film se ni u jednom trenutku ne predaje i ne pokazuje da je to krivo uistinu krivo. Charlie Kaufman nikada do kraja ne napušta konvencionalnost kad su u pitanju realizacije šala, rezovi scena i način na koji se pripovijest razvija od jedne luckaste kombinacije ljudi i ljubavnika do druge. Dijalozi su upravo toliko nezanimljivi koliko bi bili u lošoj komediji. Partner protagonista Georgea Clooneya je čudan i ekscentričan koliko i debeljko u srednjoškolskom filmu koji se rasplače u svakoj i najmanje sentimentalnoj situaciji. A Catherine Zeta-Jones je prikazana tako neukusno kako bi i trebala biti, kao po uzoru na glupavu verziju Bondove djevojke. Trn u oku je činjenica da Kaufman ipak uspijeva odlično sastaviti priču, a izbor glazbe (obrađa pjesme *The Boxer* Simona i Garfunkela) te najave i odjavna špica napros-to su divni, gotovo do te mjere da odaju previše radnje.

Antonioni je jednom rekao: u istoj mjeri u kojoj klišeji mogu biti uništen vlastitim oružjem, on ima nevjerojatnu sposobnost uskrsnuti iz vlastita pepela. A zar nije Gilles Deleuze u svojim knjigama o kinematografiji utvrdio kako krizu igranih filmova određuje niz karakteristika, poimence forma puta/*balade*, umnožavanje klišeja i uporaba događaja koji gotovo da se i ne tiču onih kojima se događaju. Drugim riječima, što se to točno zbiva u dva spomenuta filma, jer, ako mi već znamo što će se dogoditi, što je to što se zapravo događa?

Oba filma prave se da su nešto drugo, prave se da su ... Na prvoj razini ovog pretvaranja potrebno je pozabaviti se poimanjem filma kao takvog, slično načinu na koji je Tarkovski izjavio kako u modernom filmu "vrijeme postaje temelj temelja u kinematografiji, poput zvuka u glazbi, poput boje u slikarstvu"¹¹. No, dok Tarkovski i dalje vjeruje u bit kinematografije, film danas mora uzeti u obzir specifičnost medija kroz druge perspektive: mora se praviti da je film kakav nije. Barnett Newman dao je veličanstven odgovor na pitanje što želi od svojih slika: "Želim da boja izgleda tako sjajno kako izgleda u tubi."

¹¹ Gilles Deleuze: *Cinema 2*, London, 1989, str. 42, 288.

Kako ne bi sudjelovali u pravom suvremenom diskurzu o filmu koji bi odmah razoružao filmove, ti se filmovi moraju prikazati kao nešto drugo. Kod naša dva primjera izbor je pao na napola-dovršene niške kulturalne propozicije, no također bi se moglo raditi i o nečemu drugom, kao na primjer u slučaju nedavnog hita OutKast-a *Hey Ya* koji ostavlja dojam konvencionalnog *up-tempo* soul hita à la 1964.

Sophie Coppola s pretvaranjem odlazi mnogo dalje od braće Coen jer i ona aludira na okvire visoke kulture. Coppolčin film pravi se da je polu-dobra drama-komedija kao i polu-dobar indijski film, recimo iz 1993. godine, te adaptacija visoke kinematografske verzije iz 1958. godine. Nasuprot tome, braća Coen naprosto dovode klasični okvir, već krivo upotrijebljen u, na primjer, serijalu *Mrak film*, do još jednog tupog kraja.

Što se tiče važnijih kritika, filmovi su dobili i hvalu i osudu, što označava njihov status filmova koji se prave da su nešto drugo, ili možda bi se moglo reći "baš svejedno" filmovi, utoliko što neki kritičari nisu uvidjeli pretvaranje, dok su drugi (vjerojatno uključujući i mene) objavili činjenicu da su svjesni pretvaranja, "baš svejedno". No, zar nisu oba kritičarska tabora u zabludi? Prvi je očito pogriješio jer je filmove uzimao zdravo za gotovo, a drugi stoga što je naglasio svoju naklonost prema njima. Briljantnost zapravo leži u činjenici da se ti filmovi ne mogu smjestiti, ne mogu se upakirati ili ugurati u ladicu jer su već upakirani, pa stoga oni, umjesto lakog mudrijaškog načina u skladu s kojim bi hodali po rubu forme klišeja, izazivaju kratki spoj između pojma spektakla i globalnih tržišnih ekonomija. Drugim riječima, izazivaju ga komentirajući temelj mogućnosti komuniciranja umjesto same komunikacije.

Philip Auslander tvrdi kako ne postoje kapaciteti za avangardni film unutar globalne tržišne ekonomije, gdje komercijalni mediji učinkovitije proizvode dvojne supkulturnih okvira negoli prave supkulture, dokle god su te kulture moguće. Više ne postoje granice koje se mogu prestupiti u "naizgled bezgraničnom horizontu multinacionalnog kapitalizma"¹².

¹² Philip Auslander: *Towards a Concept of the Political in Postmodern Theatre*, *Theatre Journal*, #38, br. 1: 20-34, str. 23.

Vladajuća epistemologija zapadne hemisfere naprosto ne može podržati nikakve supkulturne ili subverzivne tvrdnje ili strategije. Život u društvu kontrole ne nudi nikakve prostorno-vremenske koordinate za koje bi se prave subverzivne strategije mogle uhvatiti, no morat ćemo još jednom promotriti iskustvo umjetničkih praksi u sasvim novom okviru baš stoga što takav pomak podrazumijeva udaljavanje politike iz procesa aktualizacije. S obzirom da je naše svakodnevno iskustvo lišeno iskustva političkoga, uprizoriti to iskustvo unutar umjetničkih praksi jasno bi podrazumijevalo performativni paradoks.

Moguće je pronaći sličnosti između gore navedenih filmova i filmova Jerryja Lewisa, no postoji velika razlika u načinu na koji Jerry Lewis izravno upotrebljava burlesku u svojim filmovima. Coppola i braća Coen nikada se ne bi skrivali iza burleske, čak niti kada Bill Murray sa spravom za vježbanje proživljava borbu à la Buster Keaton. Jedina je razlika u tome što Sophia Coppola snima cijelu scenu kroz dugi kadar i završava je opet s jednim "baš svašta". Što se tiče Jerryja Lewisa, posebice njegov *Ladies Man* pravi se da je nešto drugo jer rabi burlesku-komediju, ne kako bi bio baš to, već kako bi se pozabavio poimanjem stvarnosti tako što ispituje cijeli postav kinematografije. Lewis potvrđuje ovo čitanje dosljednom upotrebom izraza lica. Nakon svakog gega pojavljuje se isti izraz lica uključujući gestu u kojoj namjerno nakrivljuje svoje naočale, iako takav čin naglašava mudrijaški lik u Lewisovu filmu. U zlatno doba svojih filmova Jerry Lewis insistirao je na stavu "prepametan sam da to pokažem", a to je upravo ono što filmove Sophie Coppole i braće Coen čini zanimljivima kao fenomenom jer oni nikada ne komentiraju vlastito postojanje: oni postaju ono za što se prodaju i baš u otkrivanju tog pretvaranja gledatelj/ica treba pomno ispitati svoj položaj kritičkog subjekta, što je pak u vezi sa željom samih filmova da se upuste u gore navedeni performativni paradoks koji potvrđuje bergsonovsku fenomenologiju prema kojoj intuicija garantira da će subjekt shvatiti nešto na ne-posredovan način.¹³ Ti filmovi kao i pravi gledatelj nisu samo ironični, već su i svjesni vlastita ironičnog stava te činjenice da preskaču suvremeno poimanje spektakla istovremeno kao uzroka i kao posljedice. Ti filmovi se naprosto ne mogu do kraja pojmiti kroz bergsonovsku vizuru ne samo zato što oba jesu i nisu ono što jesu, već zato što se odvijaju kao nešto radikalno novo i istovremeno nezainteresirano, te stoga potencijalno subverzivno, jer su virtualni utoliko što su aktualizirani, što su u procesu aktualizacije, neodvojivi od pokreta aktualizacije.

¹³ Vidi Ana Teixeira Pinto, neobjavljen tekst za CAPITALS, Spring 2004.

Ukratko, taj novi *cool* (čitaj subverzivna strategija) pravi se da je nešto napola dobro drugo.

Umjetnost koja se pravi da je nešto napola dobro, drugo

Odvažiti se baviti s umjetnostima podrazumijeva istraživanje kritičke uloge koju tehnika i disciplina igraju u razmišljanju, etici i politici, i to na način koji naglašava kreativnu i kompozicijsku dimenziju razmišljanja i djelovanja. Pod kreativnom dimenzijom podrazumijevam netransparentan proces putem kojeg nove ideje, pojmovi i prosudbe dolaze na svijet; pod kompozicijskom dimenzijom podrazumijevam način na koji razmišljanje pomaže pri oblikovanju i učvršćivanju poveznica u mozgu, tjelesnih dispozicija, navika, pokreta, tijelâ i senzibilnosti. Neke teorije, i same proizvod naporna razmišljanja,

ironično obescjenjuju djelatnost u koju su teorije zaodjenute: one svode razmišljanje na spoznaju ili ga smještaju u široki okvir transcendentálnih pravila koje ga lišavaju domišljatosti, ili ga pak skupljaju u nezanimljiv intelektualizam koji zanemaruje njegove afektivne izvore, somatske zaplete i učinke. No, inventivna i kompozicijska dimenzija razmišljanja bitne su za slobodu "sebe" i za kultivaciju velikodušnosti u etici i politici. Razmišljanje sudjeluje u nesigurnom procesu pomoću kojega nove mogućnosti dolaze na svijet. Jedno otkriće može biti novi identitet koji će se sudariti s registrom ustanovljenih konstituanata dok se bori za vlastito mjesto. Drugo može biti sklonost prema promišljanju, inkorporirana u senzibilnost pojedinca ili upletena u etos odnosa među konstituantama.

Prvo pitanje je obratiti se kompleksnim odnosima između razmišljanja/pisanja, tijela/pokreta među tehnikom, kompozicijom i kreativnošću, drugo je istražiti što kulturalni okoliš, politički, etički, socijalni, etnički, klasni te psihološki doziva na horizont suvremene mogućnosti.

Općenito, moglo bi se reći da umjetnost ne može ne biti konceptualna nakon Duchampa, no mogli bismo se na trenutak okrenuti etimologiji termina i upotrijebiti je kao praksu. Suvremena filozofija obično promatra pojam "koncept" kao prijevod njemačke riječi *Begriff*, koju su filozofi od Kanta nadalje zaodjenuli u bogatu spekulativnu kompleksnost. Možda mi ovdje ipak miješamo dva pojma jer ono što nam obično bježi iz vida jest to da etimologija "koncepta" sa svojim latinskim porijeklom ima prilično drukčiju konotaciju. *Begriff* je povezan s glagolom *greifen*, "uzeti", u smislu ispružiti ruku i uhvatiti. U latinskome jeziku *conceptus* proizlazi i *concapio*, što znači "uzeti", u smislu sakupiti, dobiti. Shvatiti (eng. conceive) ne znači prisvojiti, već učiniti mjesta za nešto. Shvatiti nije čin subjekta koji uzima objekt, već dispozicija da se primi nešto izvana, nešto što dolazi, odvija se, stiže.

Nešto drugo što se pravi da je napola dobro

1974. godine odsjek za ekonomske studije na Sveučilištu Cornell, na čelu s profesorom Johnom R. Campbellom, odlučio je otkazati sve kolegije i programe u korist samo jednog kontinuiranog seminara koji se održavao za sve aktivne članove odsjeka. Svi su studenti u skladu s time ocijenjeni pomoću usmenih ispita u odnosu na vrijeme provedeno na odsjeku. Profesor Campbell argumentirao je svoje odluke u slučajnom tekstu "Imena ekonomije" – a protiv ogromne kritike koju je dobio od kolega profesora ekonomije – da se znanje bilo koje vrste mora shvatiti kao heterogeno polje u koje sam student mora ući na svoj osobni način, a sve kako bi stekao znanje koje se nije na njega primijenilo već u njega inkorporiralo. Diskurz se ne može primijeniti, on se mora emancipirati; tokom samog procesa emancipacije stječe se znanje.

Pojam emancipacije često se rabio kao kritika u odnosu na znanje i moć, to jest, kao sredstvo za razoružavanje struktura moći. Profesoru Campbellu to međutim nije bila središnja os argumentacije. Motivaciju za svoju konstrukciju umjesto toga našao je u želji da organizira svoj odsjek, čije je temeljno područje istraživanja bila analiza različitih menadžmentskih aparata, u skladu s modelima koje su predložili njegovi istraživači. Profesor Campbell je 1971. godine predstavio model menadžmenta koji je radikalno preokrenuo konvencionalni američki Fordizam, te je u skladu s tim modelom – nazvanim "performativni menadžment" – organizirao svoj odsjek.

Artikulacija performativnog menadžmenta danas se čini prilično očitim, no moramo imati na umu da je ranih sedamdesetih godina postojalo drukčije iskustvo. Uglavnom, ono što je profesor Campbell predložio bilo je: 1. zamijeniti težnju prema homogenosti implicitnu u fordizmu u korist raznolikosti kojoj svaki sudionik/ca pridonosi sa svojim specifičnim kulturalnim obilježjem; 2. zamijeniti specijalizaciju s potpunom upućenošću svakog radnika/pojedinca u cjelokupnu mašineriju kako bi se proizveo poriv prema kolektivnoj odgovornosti za cijeli organizam, a ne samo za jedan njegov dio; te 3. zamijeniti podijeljenost na odsjeke s transparentnim organizacijama kako bi svi zaposleni na svim razinama funkcionirali kao kreativna snaga unutar organizacije. Dodajmo ovdje i četvrti koncept, koncept kontrole, izmjenu vrednovanja od one proizvedenih jedinica na onu radnikove/pojedinčeve sposobnosti/izvedbe.

U ranih sedamdesetima prijedlog profesora Campbella smatrao se vrlo provokativnim, ali ne, kao što bismo pomislili, od strane progresivnog političkog mišljenja već od konzervativnih zajednica. Kada danas uvidamo da je ta promjena u proizvodnji prvenstveno promjena iz modela discipline prema modelu kontrole, to implicitno znači da propadaju sindikati i kapaciteti za pristup struktura i prijelaz prema više protočnom, otvorenijem polju mogućnosti koje međutim nudi samo iluziju jednakosti, suvlasništva, itd. Paradoksalno, konzervativne zajednice na početku su branile radnika od novog režima, ali naravno s ciljem da - kako su one to razumjele - obrane ustanovljenu hijerarhiju.

U svjetlu te početne kritike Campbell je preokrenuo pojam menadžmenta u korist njegova uvođenja u obrazovnu instituciju. Ovdje strukture moći nisu bile usmjerene da omoguće kontrolu i učinkovitost, već da proizvedu emancipirane diskurze, ili drugim riječima, da dopuste studentu artikulirati vlastitu perspektivu, da mu/joj se dopusti sudjelovati u ekonomiji znanja umjesto učenja discipline. Na sreću po studente koji su studirali kod profesora Campbella, njihovo iskustvo nije predstavljalo

samo jedinstvenu obrazovnu situaciju već je bilo i vrlo uspješno jer je proizvelo neke od najistaknutijih teoretičara ekonomije te cijeli niz konzultanata i ekonomista, između ostalog i na Wall Streetu. Na nesreću po sveučilište i po profesora Campbella, ta je obrazovna platforma ukinuta već 1978. godine nakon čega se odsjek vratio konvencionalnom modelu.

Ono što zapanjuje kada se model profesora Johna Campbella primijeni na obrazovanje jest da se on podudara s brojnim prijedlozima iz toga vremena, uglavnom francuskim, gdje su nova poimanja discipline, klasifikacije itd. ustanovljena baš u konzervativnom razdoblju između 1980.-1985. godine.

Zašto raspravljamo o proizvodnji znanja i menadžmentu kada se ovdje bavimo kulturalnom proizvodnjom? Kultura je bila jedna od prvih grana koje su se u posljednjih 25-30 godina suočile s transkulturalnim, transgresivnim-, multi-medijalnim praksama i drugim alternativnim praksama, što je također postao temelj za način na koji se npr. u obrazovanju promijenilo poimanje specijalizacije, sposobnosti i terminologije/jezika. U sveučilišnoj klimi, komercijalno istraživanje i poslovno poimanje prelaženja granica podrazumijevali su promjenu razumijevanja položaja. S promjenom proizvodnje znanja također smo vidjeli nove oblike menadžmenta, nova polja studija i istraživanja, dok smo u umjetnosti još uvijek poprilično mirni kad poistovjećujemo umjetnika sa žanrom. Umjetnik je još uvijek junak, još uvijek je netko tko ima dar, tko je opsjednut nečim; on/a nije osoba koja može preusmjeriti pažnju s jedne stvari na drugu, koja može raditi na više fronti kako bi postigla svoj cilj, niti može, a to je vrlo važno, održavati više od jednog identiteta u odnosu na posao. Nedavno je u javnom razgovoru britanski umjetnik Gerry Stevens rekao sljedeće: "Dokle god si istovjetan s jednim izrazom, ljudi te potiču da eksperimentiraš u drugim poljima, no onoga trenutka kada *odonuda* dobiješ tračak priznanja, potpuno ispadaš iz akcije u prvom. Zabranjeno je djelovati na dva mjesta. Ako te se ne može poistovjetiti, ne postojiš." A deset godina nakon toga Curt Cobain izjavljuje: "Svi su gay" i politika identiteta postaje jučerašnja vijest.

Kazalište, ples i performans u posljednjih su pet godina svjedočili povećanom zanimanju za politički angažirane predstave, pa čak i za kazalište kao predmet aktivizma. Održavaju se konferencije i organiziraju festivali koji se hrane novopronađenim naglaskom na politiku. Što to političko jest ili što ono znači, ili što se podrazumijeva pod terminološkom mašinerijom koja se rabi uglavnom je ispremiješano pa se svakako možemo zapitati radi li se ovdje o politici estetike ili estetiци politike, ili pak je li ovdje na djelu političnost? Prvo i najvažnije pitanje jest je li u Europi uopće moguće proizvesti kulturne artefakte koji promiču išta drugo do li zapadnu demokraciju s obzirom da su sistemi unutar kojih se stvaraju artefakti puno snažniji od same proizvodnje. U biti, iluzorno je smatrati da kazalište može biti politično; postoji li kazalište koje može uvesti specifičnost medija koje je u svojoj proizvodnji diskurza/znanja radikalno drukčije od političkog programa unutar kojeg sudjeluje. Takvi prijedlozi nužno se svode ne na estetiku ..., ili politiku ..., već na pojmove procesa i načina proizvodnje. U odnosu na raspoloživ raspored reprezentacije kazališta, plesa i performansa, postoji li uopće mogućnost da se stvori nešto radikalno drukčije?

Ako kazalište i njegove reprezentacije uopće imaju šansu za takvo razlikovanje, ipak je zanimljivo - bez obzira na činjenicu da su njegove reprezentacije u posljednjih dvadesetak godina bile multi- i inter- -njegovi opći načini ili organizacija i distribucija ostali restriktivni u odnosu na prijedlog Gerryja Stevensa. Ukoliko pogledamo organizacijsku strukturu kazališta i festivala u Europi, možemo se samo iznenaditi vidjevši da su organizirani na načine koji se u biznisu mogu smatrati kamenim dobom. To što kazališta oko Europe promiču i predstavljaju multi-, inter- i političko kazalište nedvojbeno je sjajno, no možemo samo oplakivati činjenicu da njihova političnost u bilo kojem smislu ostaje na razini reprezentacije.

Ako umjetnost koja nastanjuje pozornicu želi nastaviti biti oštra, vrijeme je da se prestane tapšati po debelom trbuhu i govoriti svijetu da ima oštrinu; vrijeme je da se napokon počne oštriti.

COLLECT-IF

Bojana Cvejić & Emil Hrvatin

COLLECT-IF BEFORE (January 2003)

Performance Situation for the Ex-members of Postmodern Collectives

Collect-if is conceived so as to initiate and set up an artistic platform for reflection on the various dimensions of collectiveness in contemporary performing arts and society. The starting point for this initiative and project was the question about the status of collectiveness today, in terms of its political, social, and artworld functions. If measured according to the ideological criteria, collectiveness in the age of liberal capitalism is devalued, depreciated, and abolished, since it is denied the possibility of ideological unity under a common interest or perspective. However, there is a silent consensus about it: if collectiveness in strong terms seems too frightening, it symptomatically returns in its unstructured, purportedly non-ideological forms, which may be called happy tribalism (supporters, ravers, and even anti-globalist rallies). The position of a subject constituting this type of collective is especially reflected in the performing arts – how to negotiate with collectiveness an individualism which requires detachment and particularization of every member for the purpose of self-realization. In the performing arts context, we recognize it as a well-established trend of personalization and intimacy of performative approaches (“I am my own story,” “My experience is what matters”).

There are many different attempts and concepts of art collectives going on, but we would like to focus on those which were created in order to stage the idea of a strong author. This type of leadership established itself as charismatic, with an aura referring to a unique, non-rational, extraordinary quality that performers perceived in and/or attributed to an individual (author), to the extent that the individual seemed to inspire and compel them, both as individuals and as a group, to follow his or her lead. Unlike the leadership in other, non-artistic collectives, which assigned power to a leader on the basis of common, generally accepted norms, the charismatic authority of an artist was installed through a more latent, naturalized acceptance of concepts, working methods, and hierarchies based on belief. We would like to begin by addressing the following question: What is the responsibility of a performer in the situation of working under the leadership and label of an Author within a constructed group of performers?

This text will focus on two main issues:

1. Constructing a performative situation, which will unfold the conditioning mutuality of singular positions and collective structures by examining different potentialities of performance open to performers and spectators.

The performative situation will derive from a set of procedures listed and elaborated on a separate sheet (see below). In order to define a working topic to begin with and yet avoid transforming it into a presentation of what Collect-if is about, we have defined the preliminary questions of "transgression" and "protest". We will start by outlining the possible registers of transgression, understood as traversing points in the social and artistic aspects of work versus concept (concepts of a particular work, discipline such as dance or theatre, the medium of performance), aesthetics (form, style, signature, mannerism), physicality (relationship between non-aesthetic and aesthetic properties), "politicity" (as of dance and performance practice, structures of collective work, function in society). The "protest" will serve as a vehicle for more immediate and more direct performative utterances, whereby we shall seek to develop a mobile set of criteria for examination, starting from the rather abstract, underdetermined categories of duration, speed, volume, and texture, to the more definable ones of visibility, affectivity, enjoyment, personalization, exchange, etc., in order to define, while working with the performers, an ever more precise and multifaceted determined complex of particular "assessments". This process will also be multiplied and intersected by considering the central ideological position of a subject in liberal capitalism, illustrated in the statements like "you can do whatever you want," "anything goes, but not everything happens," or "enjoy yourself if you cannot change anything anyway," which promise self-indulgence and self-realization while delimiting the spaces of action.

Although the working process will be focused on performance rather than discussion, we are not concerned with defining the disciplinary frame in advance, be it dance or theatre performance, but are counting on the fact that every gesture in front of the spectators will acquire a framework of theatrical mediation and representation. Therefore, we are more interested in building a performative situation that will involve the spectators in their own activity of reiterating the symbolic frameworks and protocols of performance.

2. Creating the analytical tools for developing modes of working in collective.

Those tools will be used in workshop situations with existing or *ad hoc* created collectives. The aim is to investigate the distribution of artistic responsibility in collective work and to analyse procedures of working and decision-making.

Rather than working within the economy of a single performing evening, we would like to set the field in which every participant will work individually and take on artistic responsibility for it insofar as it is measured against the Other members of the collective. That will also include playing and simulating the traditional dimension of authorship by assigning the director's role to a different participant at every public performance.

What will be the framework of this collective in which it will examine and perform the various dimensions of collectiveness in performance production? Could it be a single performance? A set of performances? An installation? A strategic game?

The form will depend on the methodologies developed by the participating performers.

Performers have a background of working in companies with a very assertive choreographer/director:

Ugo Dehaes, Varinia Canto Vila (Meg Stuart, Damaged Goods)

Alix Eynaudi (Anne Teresa de Keersmaecker, Rosas)

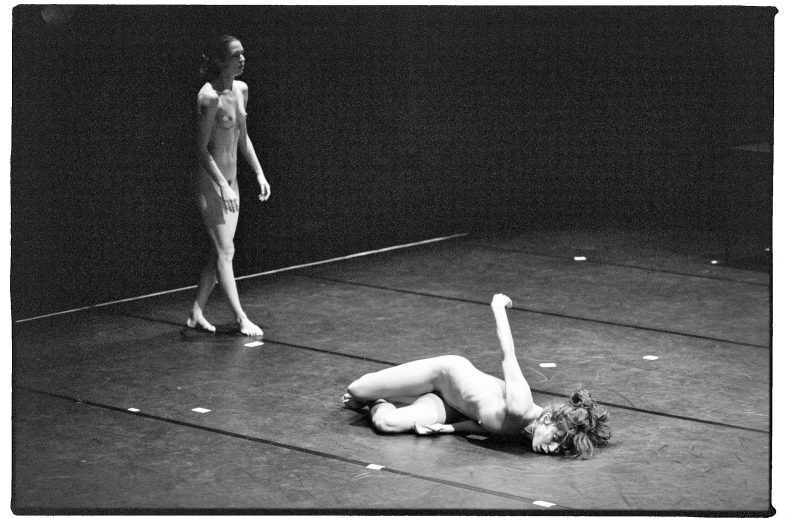
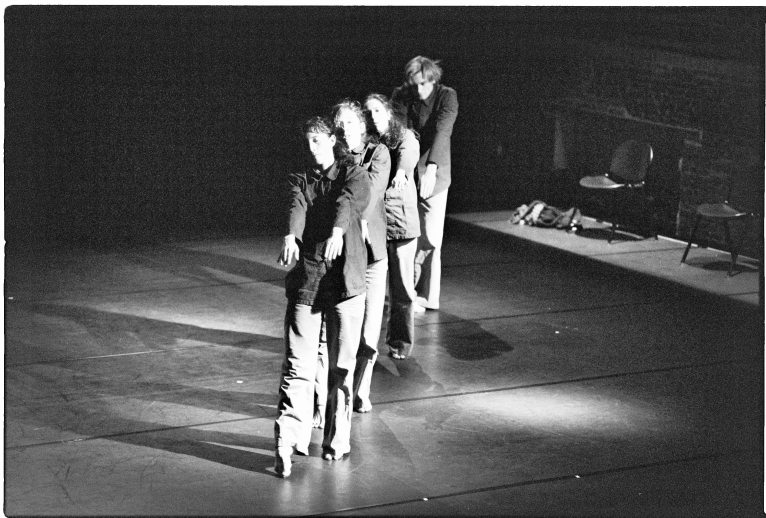
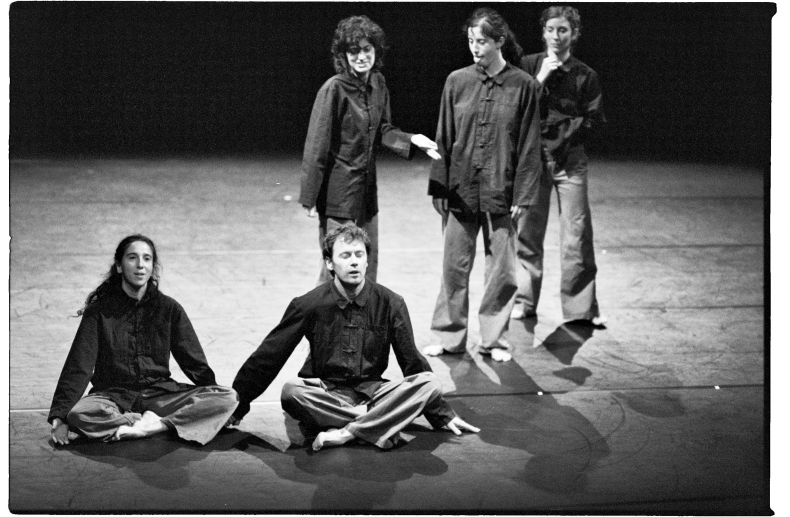
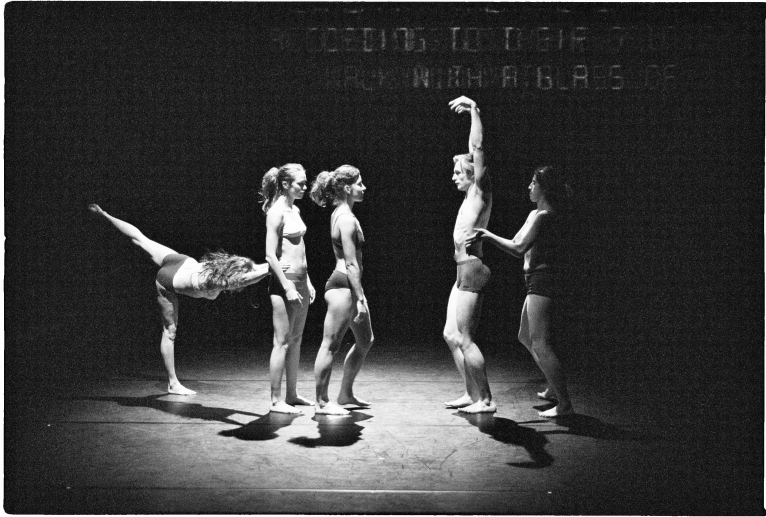
Rebecca Murgi (Iztok Kovač, En-knap)

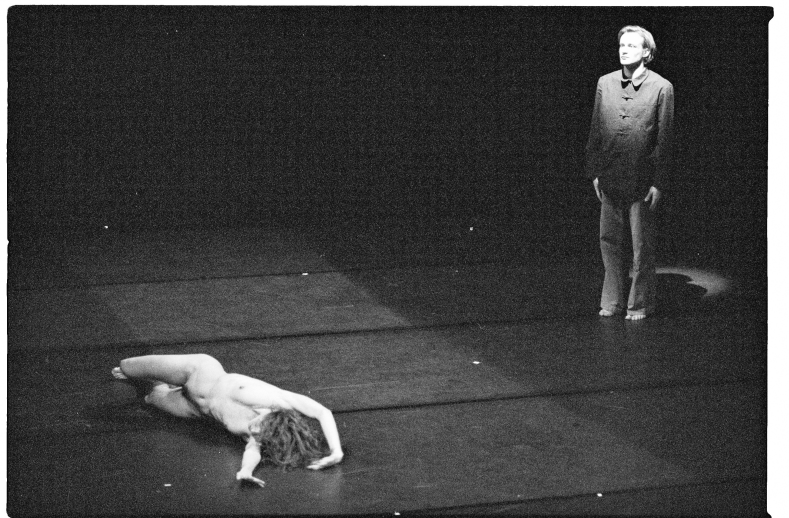
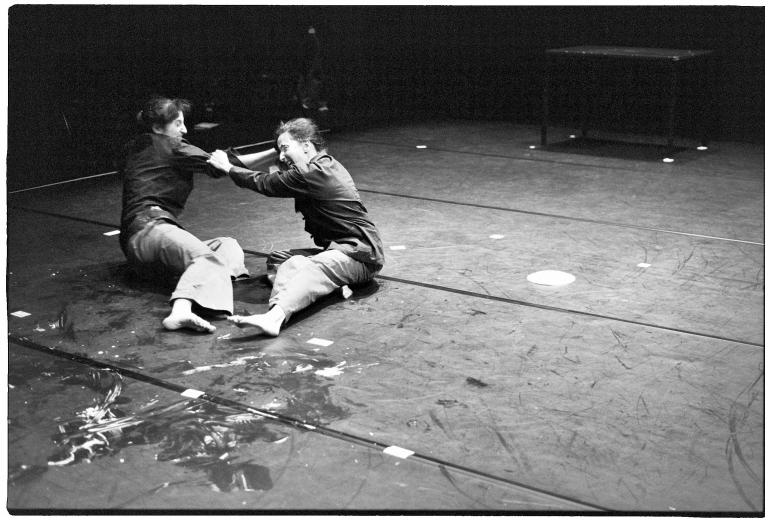
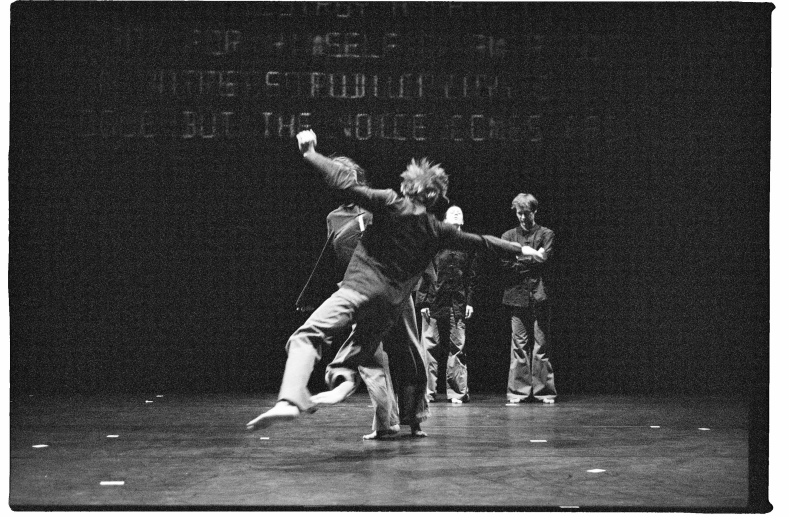
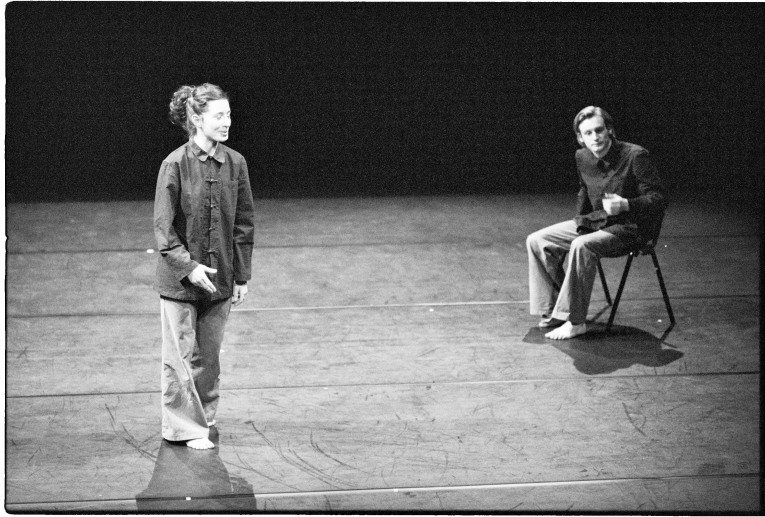
Katarina Stegnar (Matjaž Pograjc, Betontanc)

Bojana Cvejić (Jan Ritsema)

idea: Emil Hrvatin (author of the book on Jan Fabre)

artistic collaboration: Bojana Cvejić





COLLECT-IF PERFORMANCE (November 2003)

Photo: Igor Delorenzo Omahen

COLLECT-IF AFTER (May 2004)

To begin at the end of *Collect-if*, after the project was realized, means in this case to close a loop, in which the end meets the beginning not by paradox or misconception, but a question: a project needs to be initiated, yes or no?

Does the initiative for *Collect-if* – and let's define it briefly as a project of investigating collectiveness in a collective mode of production – already make the one who starts this initiative its author?

Even when it hasn't grown out of a common need, goal, or tactic, a shared framework of belonging, or a pure instrumental (materialist) reason, is the initiative for research on collectiveness valid if it invites others to collaborate on an egalitarian basis, as co-authors?

There is the one who initiates and invites, she makes the selection of participants, organizes the working conditions, and provides the budget – should we consider these as preliminary decisions in the act of initiation, which someone has to make in order to get the project started?

Or will they always be mistaken for the author's initiative, because even the mere proposing or addressing a question means fabricating some degree of fiction and some degree of authority on that question?

Was the fiction fabricated and authority produced in the proposal, where we defined collectiveness with the help of assumptions such as: collectiveness today is an abolished, depreciated, outmoded term for collaboration, which on the contrary favours liberal individualism?

Do you think that liberal ideology is brought to the point where the concept of "collectiveness" is understood as a flaw of speech and replaced by that of "collaboration"?

Since we are coming together as performers who share a common history in working for or being associated with renowned choreographers or theatre directors, have we already set a hypothesis or a political-aesthetic agenda? Instead of simply saying, let's see how we work collectively, have we committed ourselves to the question what it means to come together without a hierarchical set-up and the central lead of those "strong" authors we used to rely upon (Meg Stuart, Anne Theresa de Keersmaeker, Iztok Kovač, Matjaž Pograjc, Jan Ritsema, Jan Fabre)?

Do you think that the topic of collectiveness is geographically determined? I say geographically instead of culturally on purpose.

So, it is not as open as may be suggested by "if", a promised mode of potentiality in the title *Collect-if*, because the proposal rests on a latent critique? Does it imply disbelief: there's no way of starting anew, from the zero point, from a scratch, a performer stuck in the studio alone, making a solo and struggling with the motto "I'm my own story," "I'm my own project," but one should rather examine one's capacity for becoming an author in the framework of an experimental, artificially formed collective?

Lewis Carroll said: "If you only spoke when you were spoken to, and the other person always waited for you to begin, you see, nobody would ever say anything..." Does it mean that even research on collectiveness, collectively, in an *ad hoc* formed collective, needs to be initiated by someone?

But if the common opinion is: "I make dance pieces, I try not to talk about them" or "I don't see collectiveness as a problem, rather as a possibility," can one expect that the research will be about something?

And then, as soon as the topic is proposed or there's a wish to formulate a problem, is it and should it be dismissed because it is imposed? Is it supposed to advocate a common interest, a topic with the authority of speaking in the name of a "we"?

Furthermore, if one proposes "protest" and "transgression", does it mean enforcing an emancipatory politics, as if one reproached the other by saying "you should, you should be critical"?

Isn't it as blank as the gesture of opening the doors of a theatre and then expecting a guerrilla group to conquer the stage and deliver their truth, because the wishful gesture shows the void of the situation – no limit, no border, no edge, no violence, and no claim to power which could engender desire?

Thus, self-reference is the only dimension in which the search for a mode of production, a social frame of working-together, closes upon itself?

"We don't *have* a meaning, we *are* meaning" – isn't this position just a first-person-plural version of "I'm my own story"?

Or does it, on the contrary, enforce the condition of being and working as being-and-working-with-one-another, circulating in the *with* and as the *with* of a singularly plural coexistence, as Jean-Luc Nancy would put it?

Does such an assumption, driving the decision to start from no common subject, no predetermined concept, no agreed medium or form of presentation, trust that something will be produced out of mere relatedness and interdependency? The positive investment: will it be indispensable to make propositions where to collaborate with one another?

No topic, absolutely no aboutness which wouldn't be about us only and only us, because only a *modus operandi* such as the invention of a shared way of working, methods, and the effort of doing it together can tackle the problem of collectiveness?

But then, every proposal of methodology will have to be abandoned, no matter how different and specific the arguments may be for doing so?

First, the proposal of reconstructions: take the performance you're identified with as a performer and not as an author, and reproduce it identically against other reproductions within the project *Collect-if?* Because it is based on the cynical reason of being aware of the distance between the ideological mask, the market-brand one bears, and the reality, which is impossible, but nonetheless insisting upon the mask one is overidentified with?

Perhaps it is still relevant, not because one would reproduce the imperatives of market economy and representation ("be different"), but because it would unfold the authoritarian, yet dominant condition of producing work in dance, the transfer from choreographer to performer, master-disciple, body-to-body-ideal-and-copy method?

But then it might resemble something like group psychoanalysis, re-enacting the process of making through learning and teaching, while the object of reference – the original performance – would be lost?

But again, doesn't the counterproposal of solos, in order to start with generating new material, however much it assumes that one will disown one's intentions in the process of collective manipulation, only reinforce the core of the individual, personal, and subjective in self-expression?

Because to deal with the given differences by representing them doesn't dismantle the pyramidal power-structure into horizontality, but replaces it by a structure of positioning, images, and attributes of self-identification, without movement: I see myself as a cliché of myself in the eyes of you playing clichés of yourselves?

So, no regime should be pre-installed because it would order the work by its power of homogenisation? The idiot-line.

Is it just propositions and "everything's possible"?

Does a call for total openness and tolerance make every proposition contingent, “everything is for example,” because nothing and nobody will struggle to make the way open for everyone?

Does formulating a proposition by primarily listening to and measuring it by other people’s voices, weaken the intensity of one’s drive for it, because a proposition, in order to protect itself from rejection, first needs to generalize its form and neutralize its interest, then make its importance relative (“it’s just another possibility”), and eventually produce an aesthetics of indifference?

Does this mean that claiming an open concept – everything is in a sense possible – is a kind of totalitarianism: it assumes a totality of possibilities and overlooks specific limitations?

Do you think that “everything is possible” is just another name for the core of the totalitarianism of liberal ideology? And when you perform the conditions of “everything is possible,” do you immediately get trapped in indifference?

Perhaps it is not the paranoid fear of control then, but another by-product of totalitarianism, the lack of responsibility: the project belongs to everyone and no one, because it isn’t someone’s private property?

Do you think that the concept of “collaboration” is looking for another type of authorship? But doesn’t authorship actually mean authority? Don’t you think that distance as a Brechtian performing concept might in the conditions of “everything is possible” turn into indifference?

Do we then enclose ourselves within the domain of aesthetics by refraining from all explicit engagement with the outside and trusting the internal politicity of the concept, perhaps only reflecting and not thematizing the political condition of the work?

“I like it, I don’t like it,” and nothing else matters beside the judgment of taste – does this mechanism divorce one from all authorial kind of responsibility and transforms one into a free individual chooser with a pool of possibilities?

Finally, are all propositions equivalent in meaning and value, because none can represent solely one among many authors?

Is the regime of representation, the fact that a work mirrors its author, the curse of a debilitating desire for work and expression in the situation where there are no grounds for identifying and personalizing the project?

“The way to make something yours is: you distort it, fuck it up. As it loses its identity, it becomes your identity.” But if there is no central authority to dethrone, will the work be produced by positive generation?

Or by corruption? And then, what is to be corrupted? When the place of authority appears empty, will it be replaced by another power structure? There is no father figure to impose domination, but can it be invented? Does it mean that it will anyhow be invented? Can you produce one by delegating it your own responsibility?

When the institutional apparatus of artworld chooses to sign the collective work by singling out one of its authors, because it complies with the convention of identifying the work with an originator, does the delegated responsibility (and trust and respect) transform into the blame of the other?

Will the blame of the one who is baptized against her will as the author of the project make up for the collective embarrassment because of failing to make something altogether unproblematic?

Analysing *Collect-if* in its initial proposal and in the experience of the underlying dynamic of social and artistic process, I too often find myself trapped in the logic of a contract, which excludes the dynamic of contact in collaboration. This is where the difference between propositions and events is to be found. 128 propositions, the prison of words trying desperately to represent a possible, but always too general state of a work (show Nejc's sequence of possibilities). But there was a certain state of the world in this particular work. The event was not the actualisation of a single proposition, which suited the project best. It was the collectiveness in its im-potentiality: disagreement in discussions, which imploded because an incompatibility of positions would have seemed like defeat and, as a consequence, like neutralization of positions by self-censorship. (The mechanism functions as follows: one gives up an idea by responding too easily to the silent consensus, that is, to the fact that everyone ignores the proposed idea.) I say, "It was" and don't reassert it as "how things are" – a status quo, an entrenched habit of collaboration.

However, the im-potentiality of collectiveness in an essentialist disposition is the very potentiality of it today, since the void of the current situation stimulates the rethinking of collectiveness beyond the conceptions we are operating with. This opens up an entirely new set of questions.

Heterogeneity in the set-up of a performance project versus a homogeneous group of experts: will it cause more productive differences and frictions if heterogeneity forestalls disputes about the medium? Will heterogeneity produce further heterogenesis?

Should collectives be mobilized only for specific projects and not as a general practice and regular activity – only when the project in question necessitates the collective mode of production?

Does a process, rather than the product-driven production, allow more space for questioning the very framework of working together?

Or does a clearly defined goal in the product (like a software programme or an artwork based on documentation, for instance) facilitate more anonymous, impersonal participation in collectiveness?

Is it necessary that the presentation of a collective work in the public domain should be managed on its own, by the collective members themselves?

What is the minimum of external institutions needed to enable collective work?

What kind of financial provision do we need – subsidized autonomy (experimentation in vitro?), but not entrusted to an author that remains beyond and outside the collective frame as the guarantor of quality, of the brand?

These were the more externally critical aspects of the economic framework of collaboration (working, producing, and presenting the work together). But what about the internal constitution of collectiveness?

Do we have to define a form of inessential commonality? ("We are just a number with a desire to work together.") No ideological consolidation, no projection of an ideal how and what about to work on.

What then? A space that would allow singularity of contacts, the in-between-ness of the doing, which sustains the difference in the interaction of actors because it doesn't belong to any of them alone? No overarching concept?

A concept is a point of departure, but to make it function would virtually mean starting from a risky construction. A construction that takes risk as its touchstone, because at any moment it will have to let in the world, opening gaps between what was conceived and what is happening.

COLLECT-IF

Bojana Cvejić & Emil Hrvatin

S engleskog preveo Tomislav Kuzmanović

COLLECT-IF PRIJE (siječanj 2003.)

Izvedbena situacija za bivše članove postmodernih kolektiva

Collect-if je zamišljen s ciljem pokretanja umjetničke platforme za odražavanje različitih dimenzija kolektivnosti u suvremenim izvedbenim umjetnostima i društvu. Početna točka ove inicijative polazi od propitivanja statusa kolektivnosti u današnjim političkim, socijalnim i umjetničkim funkcijama. Ideološki gledano, kolektivnost je u eri slobodnog kapitalizma obezvrijeđena, podcijenjena i dokinuta budući da se danas negira mogućnost ideološkog ujedinjavanja oko zajedničkog interesa ili stajališta. Ipak, oko kolektivnosti postoji tihi konsenzus: ako već kolektivnost u strogom značenju riječi ostavlja dojam nečeg zastrašujućeg, ona se ipak simptomatično pojavljuje u obliku nestrukturiranih, deklarativno ne-ideoloških oblika, koje možemo nazvati *happy tribalism* (navijači, rejveri, čak i antiglobalisti). Pozicija subjekata koji konstituiraju ovakvu vrstu kolektiva posebice se oslikava u izvedbenim umjetnostima s pitanjem kako pomiriti kolektivizam i individualizam koji nužno zahtijeva odvajanje i neovisnost svakog člana s ciljem samoostvarivanja. U kontekstu izvedbenih umjetnosti prepoznajemo ovaj oblik kao osvjedočeni trend poosobljavanja i intimizacije izvedbenih pristupa ("I am my own story", "My experience is what matters" ("Moja priča, to sam ja", "Bitno je samo moje iskustvo").

Iako postoje mnogi koncepti umjetničkih kolektiva, mi ćemo se usredotočiti na kolektive koji zastupaju ideju jakog autora. Preciznije, na ideju karizmatičnog vodstva (leadership) koja proizlazi iz aure jedinstvene, iracionalne i posebne kvalitete koju izvođači vide i/ili pripisuju određenom pojedincu (autoru) do te mjere da se čini da ih, i kao pojedince i kao grupu, taj pojedinac nadahnjuje i na neki način prisiljava da slijede njegov primjer. Za razliku od vodstva u drugim neumjetničkim kolektivima u kojima se vlast daje pojedincu-vodi na temelju uobičajenih, općeprihvaćenih normi, karizmatički autoritet umjetnika uspostavlja se na temelju slobodnijeg i prirodnijeg prihvatanja koncepata, radnih metoda i hijerarhija koji počivaju na povjerenju. Ovdje nećemo pokušati dati odgovor na pitanje što je zadaća izvođača koji radi pod vodstvom i *trademarkom* određenog *Autora* unutar konstruirane grupe izvođača.

Ovaj će se rad dalje razvijati u dva smjera:

1. Postavljanje izvedbene situacije koja će razotkriti uzročne sličnosti pojedinačnih pozicija i kolektivnih struktura kroz proučavanje različitih potencijala izvedbe otvorene izvođačima i gledateljima.

Izvedbena situacija razvit će se iz sklopa posebno popisanih i objašnjenih postupaka (vidi dolje). Kao radnu temu s kojom ćemo početi, ali koju nećemo koristiti kako bismo objasnili što je to *Collect-if*, odredili smo preliminarna pitanja “transgresije” i “protesta”. Počet ćemo s opisom mogućih registara transgresije koji će služiti kao točke proučavanja socijalnih i umjetničkih aspekata rada u odnosu na koncept (koncept određenog rada ili discipline poput npr. plesa ili kazališta, izvedbenog medija), estetiku (oblik, stil, signatura, manirizam), tjelesnost (relacija između neestetskih i estetskih osobina) i “političnost” (prema plesnoj i izvedbenoj praksi, strukturama kolektivnog rada, funkciji u društvu). “Protest” služi kao sredstvo za izravnije i neposrednije izvedbene izraze u okviru kojih ćemo pokušati razviti mobilni skup kriterija za proučavanje počevši od relativno apstraktnih i nedovoljno određenih kategorija trajanja, brzine, opsega, teksture, pa sve do lakše definiranih vidljivosti, afektivnosti, užitka, poosobljivanja, razmjene, itd. kako bismo u radu s izvođačima profilirali što precizniji, višeznačan kompleks pojedinačnih “ocjena”. Također, ovaj ćemo proces umnožiti i nadići kroz razmatranje središnje ideološke pozicije subjekta u slobodnom kapitalizmu na koju ukazuju izjave poput “you can do whatever you want”, “anything goes but nothing ever happens”, “enjoy yourself if you cannot change anything anyway” (“možeš što god poželiš”, “sve je moguće, ali se nikad ništa ne događa”, “ako već ništa ne možeš promijeniti, barem uživaj”) koje obećavaju samozadovoljstvo i samoostvarjenje istovremeno proširujući prostor radnje.

Iako će radni proces biti više usredotočen na izvedbu nego na raspravu, nećemo se unaprijed zabrinjavati određivanjem disciplinarnog modela, bilo da je riječ o plesnoj ili kazališnoj izvedbi, ali ćemo ipak uzeti u obzir činjenicu da svaka gesta pred gledateljima nužno dobiva okvir kazališne medijacije i reprezentacije. U tom smislu smo više usredotočeni na građenje izvedbene situacije koja će uključiti gledatelje u njihovu vlastitu aktivnost stalnog ponavljanja simboličkih okvira i protokola izvedbe.

2. Stvaranje analitičkih sredstava za razvijanje načina rada u kolektivu.

Ova sredstva bit će korištena u radionicama unutar postojećih ili prigodno stvorenih kolektiva. Cilj je istražiti raspodjelu umjetničke odgovornosti u kolektivnom radu, odnosno analizirati procedure rada i donošenja odluka.

Umjesto rada na ekonomičnosti jedne večeri izvedbe, mi bismo željeli uspostaviti polje u kojem će svaki suradnik samostalno producirati rad, pri tom preuzimajući umjetničku odgovornost za svoj rad koji se pri tom vrednuje u odnosu na rad drugog člana kolektiva. Rad će također uključivati izvedbu i simulaciju tradicionalne dimenzije autorstva kroz zadavanje uloge redatelja drugom suradniku pri likom svake javne izvedbe.

S kojim okvirom će se ovaj kolektiv susresti kako bi proučio i izveo različite dimenzije kolektivnosti tijekom produkcije izvedbe? Može li to biti jedna izvedba? Skup izvedbi? Instalacija? Strateška igra?

Oblik će ovisiti o metodologijama koje će izvođači razviti.

Izvođači imaju iskustvo rada u skupinama s profiliranim koreografom/redateljem:

Ugo Dehaes, Varinia Canto Vila (Meg Stuart, Damaged Goods)

Alix Eynaudi (Anne Teresa de Keersmaecker, Rosas)

Rebecca Murgi (Iztok Kovač, En-knap)

Katrina Stegnar (Matjaž Pograjc, Betontanc)

Bojana Cvejić (Jan Ritsema)

Ideja: Emil Hrvatin (autor knjige o Janu Fabreu)

Umjetnička suradnja: Bojana Cvejić

COLLECT-IF POSLIJE (svibanj 2004.)

Početi na kraju *Collect-ifa*, nakon što je projekt ostvaren, znači zatvoriti krug. Kraj se ne spaja s početkom kroz paradoks ili pogrešku, već kroz pitanje: treba li projekt zaživjeti ili ne?

Čini li inicijativa za *Collect-if*—definirajmo je ovdje ukratko kao projekt s ciljem propitivanja kolektivnosti kroz kolektivni vid produkcije—onoga tko pokreće ovu inicijativu autorom projekta?

Čak i ukoliko proizlazi iz opće potrebe, cilja i taktike ili zajedničkog okvira pripadnosti ili čistih instrumentalnih (materijalnih) razloga, je li inicijativa za istraživanjem kolektivnosti opravdana ako poziva druge da surađuju kao suautori na jednakim osnovama?

Netko pokreće inicijativu i upućuje pozive, odabire suradnike, organizira radne uvjete i osigurava budžet—treba li ove radnje uzeti kao preliminarne odluke u okviru čina inicijacije koje treba poduzeti kako bi projekt zaživio?

Ili ćemo njih uvijek pogrešno protumačiti kao autorsku inicijativu jer čak i samo predlaganje, odnosno uočavanje problema već samo po sebi znači stvaranje određenog stupnja fikcije, odnosno autorstva?

Jesu li fikcija i autorstvo nastali u okviru prijedloga u kojem smo definirali kolektivnost na temelju slijedećih pretpostavki: da li kolektivnost danas podrazumijeva doknuti, obezvrijeđeni i zastarjeli vid suradnje, koja s druge strane favorizira liberalni individualizam?

Proizlazi li liberalna ideologija iz pozicije u kojoj se koncept “kolektivnosti” uzima kao lapsus i zamjenjuje terminom “suradnja”?

Jesmo li, okupivši se kao izvođači koji su radili ili se povezuju s priznatim koreografima ili kazališnim redateljima, već postavili hipotezu ili političko-estetski program? Umjesto da jednostavno kažemo “pokušajmo raditi zajedno”, mi smo se posvetili pitanju što znači okupiti se bez hijerarhijske strukture i središnjeg vodstva “jakih” autora na koje se pozivamo (Meg Stuart, Anne Theresa de Keersmaeker, Iztok Kovač, Matjaž Pograjc, Jan Ritsema, Jan Fabre).

Mislite li da je tema kolektivnosti geografski određena? Namjerno koristim riječ geografski umjesto kulturno.

Dakle, obećani modus potencijalnosti u naslovu *Collect-if* nije otvoren koliko to *if* u naslovu sugerira jer prijedlog počiva na latentnoj kritici. Možda kritika podrazumijeva nepovjerenje: nema načina da se krene ispočetka, s nultog stupnja, ni od čega, od izvođača zatvorenog u studiju gdje stvara samostalnu izvedbu hvatajući se u koštac s motom “I’m my own story”, odnosno “I’m my own project”, već se umjesto toga proučava mogućnost da netko postane autor unutar okvira eksperimentalnog kolektiva stvorenog na umjetan način?

Louis Carroll je rekao: “Kad bismo se nekome obraćali samo nakon što nam se taj netko već obratio, a netko drugi uvijek čeka da počnemo, nitko nikome ne bi nikad rekao niti riječi...” Podrazumijeva li ova izreka da čak i kolektivno istraživanje kolektivnosti u ad hoc okupljenim kolektivu netko ipak treba potaknuti?

Međutim, ukoliko prevladava stav “stvaram plesne komade i pokušavam o njima ne govoriti”, ili “za mene kolektivnost nije problem, već mogućnost”, očekuje li se tada da će istraživanje ipak voditi nečemu?

Čim netko tada predloži temu ili izrazi želju da formulira problem, taj pokušaj treba odmah odbaciti jer je nametnut, pretpostavljajući da zastupa opće interese, odnosno temu koja se tiče svih “nas”.

Nadalje, predložiti “protest” i “transgresiju” kao odrednice projekta znači uvesti prisilnu politiku emancipacije, kao kad netko nekoga tjera govoreći “moraš, moraš biti kritičan!”.

Nije li ovo tek prazna gesta poput otvaranja vrata kazališta očekujući da grupa gerilaca osvoji pozornicu i iznese svoju istinu? Takva gesta pokazuje ispraznost situacije, odnosno nedostatak limita, granice, oštine, nasilja, zahtjeva za vlašću koji bi mogao prouzročiti želju.

Dakle, autoreferentnost je jedina dimenzija prema kojoj istraživanje o vidu produkcije, odnosno socijalnom okviru zajedničkog rada, nije otvoreno.

“Mi *nemamo* značenja, mi *jesmo* značenje.” Nije li ovaj stav samo verzija sintagme “I’m my own story” u prvom licu množine?

Nameće li, s druge strane, takav stav uvjet djelovanja ili rada kao djelovanja ili rada-s-drugima pri tom cirkulirajući u s, odnosno kao s, osobite grupne koegzistencije, prema Jean-Luc Nancyu?

Takva pretpostavka, polazeći od odluke da se počne bez zajedničkog subjekta, bez predodređenog koncepta, bez dogovorenog medija ili oblika prezentacije, počiva na uvjerenju da će nešto nastati iz čiste povezanosti i međuovisnosti. Pozitivan stav–“odredit ćemo kako surađivati jedni s drugima”–bit će neophodan.

Ne smije biti ni predmeta niti rasprave o nečemu koja nije o nama i samo o nama, zato što se samo modus operandi, odnosno pronađeni modus zajedničke suradnje, metoda i rada, može suočiti s problemom kolektivnosti.

Međutim, tada svaki prijedlog metodologije mora biti odbačen bez obzira na različitost i specifičnost argumenata.

Prijedlog za rekonstrukciju: uzmite performans koji vas definira kao izvođača, ali ne i kao autora te ga na identičan način reproducirajte u odnosu na druge reprodukcije u okviru *Collect-if* projekta budući da se on temelji na ciničkom promišljanju svijesti o udaljenosti između ideološke maske, tržišnog *branda* i stvarnosti, što samo po sebi nije moguće, ipak inzistirajući na maski koju prihvaćamo bez rezervi.

Metoda transformacije od koreografa do izvođača, od učitelja do učenika, od tijela do tijela, odnosno od originala do kopije vjerojatno je još uvijek relevantna, ne zato što bismo tako reproducirali imperativ tržišne ekonomije i reprezentacije (“budi drukčiji”), već zato što bismo time razotkrili autoritaran i dominantan uvjet produkcije rada u plesu.

Međutim, tada projekt sliči grupnoj psihoanalizi, odnosno ponavljanju procesa stvaranja kroz učenje i poučavanje prilikom kojeg se referentna točka–originalna izvedba–gubi.

Nasuprot tome, prijedlog solo izvedbi koji podrazumijeva početak projekta s prikupljanjem novog materijala pretpostavlja da će se sudionik odreći svojih namjera u procesu kolektivne manipulacije. Ne učvršćuje li ovo dodatno jezgru individualnog, osobnog i subjektivnog u autorefleksiji?

Pronađene razlike ne mogu od piramidalne strukture moći napraviti horizontalnu, već je zamjenjuju strukturom pozicioniranja, slika i atributa samoidentifikacije i nepokretnosti: Vidim sebe kao kliše samoga sebe u očima vas koji izvodite klišeje samih sebe.

Dakle, nema mogućnosti uvođenja jednog režima kao preduvjeta procesu jer bi to dovelo do rada koji neupitno počiva na homogenizaciji.

Samo odrednice i „sve je moguće”.

Čini li želja za potpunom otvorenosti svaki prijedlog neizvjesnim, “sve je samo primjer”, budući da se nitko i ništa neće trsiti da prokri put za sve?

Utječe li formuliranje odrednica putem slušanja danih prijedloga i njihovog vrednovanja na temelju mišljenja drugih na intenzitet nečijeg poriva za formuliranje odrednica? Kako bi prijedlog izbjegao odbacivanje, njegov oblik prvo treba uopćiti a njegov interes neutralizirati, zatim relativizirati njegovu važnost (“to je samo jedna od mogućnosti”) i na kraju razviti estetiku ravnodušnosti.

Znači li to da zagovaranje otvorenog koncepta—sve je na neki način moguće—predstavlja neku vrstu totalitarizma: pretpostavlja li ono totalitet mogućnosti i zanemaruje moguća ograničenja?

Mislite li da je “sve je moguće” samo drugo ime za suštinski totalitarizam liberalne ideologije? Ne vodi li izvođenje koncepta “sve je moguće” izravno u zamku ravnodušnosti?

Tada ne govorimo o paranoidnom strahu od kontrole već o izostanku odgovornosti kao još jednog nusprodukta totalitarizma: projekt pripada svima, istovremeno ne pripadajući nikome jer nije ničije privatno vlasništvo.

Ne mislite li da je koncept “kolaboracije” svojevrsna potraga za novom vrstom autorstva? Međutim ne podrazumijeva li pri tom autorstvo autoritet?

Ne mislite li da distanca kao brechtovski izvedbeni koncept pod uvjetima sintagme “sve je moguće” prelazi u ravnodušje?

Zatvaramo li se unutar domene estetike suzdržavanjem od eksplicitnog angažmana s okolinom te vjerom u internu političnost koncepta, pri tom samo reflektirajući, ali ne i propitujući političku stranu rada?

Ništa osim “svidi mi se, ne svidi mi se” kriterija, odnosno ukusa, nije važno. Oslobađa li takav mehanizam pojedinca od autorske vrste odgovornosti i daje li mu time slobodnu mogućnost izbora?

Na kraju, sve odrednice imaju jednako značenje i vrijednost zato što ni jedna odrednica ne zastupa samo jednog od mnogih autora.

Je li režim reprezentacije, po kojem je rad refleksija autora, zapravo negativna posljedica smanjenja želje za radom i izražavanjem u situaciji u kojoj ne postoji način identifikacije i personalizacije projekta?

“Način da se nešto posvoji jest da se nešto izvrne, *sjebe*. Kad to nešto izgubi svoj identitet, ono postaje tvoj identitet.” Međutim, s obzirom da nema središnjeg autoriteta koji treba svrgnuti, hoće li rad proizvesti pozitivna generacija?

Ili potkupljena? Ali koga potkupiti? Kada se čini da je pozicija autoriteta prazna, može li njegovo mjesto popuniti neka druga struktura moći? Ne postoji očinska figura koja nameće svoju dominaciju, ali može li se ona izmisliti? Znači li to da će na kraju ona biti izmišljena? Možemo li je stvoriti tako da na nju prebacimo vlastitu odgovornost?

Kad institucionalni aparat umjetničkog svijeta odluči potpisati kolektivni rad potpisujući ime samo jednog od autora, (jer tako nalaže konvencija identifikacije rada s njegovim začetnikom), prelazi li dana odgovornost (uz povjerenje i poštovanje) u krivnju drugog?

Može li krivnja onoga tko je protiv svoje volje potpisan kao autor projekta nadomjestiti kolektivni osjećaj sramote zbog neuspješnog izbjegavanja tog problema?

Analizirajući prvotni prijedlog i dinamiku društvenog i umjetničkog procesa *Collect-ifa*, vrlo često sam se našla u zamci logike ugovora koji isključuje dinamiku kontakta u suradnji. U tome leži razlika između odrednica i same realizacije. 128 odrednica, tamnica riječi koja očajnički pokušava predstaviti moguće, uvijek preopćenito stanje rada (Nejcov niz mogućnosti). Ipak, ovaj je projekt realiziran u jednoj od svojih inačica. Realizacija nije predstavljala aktualizaciju samo jedne od odrednica koja najviše odgovara projektu. Bila je to kolektivnost u cjelini svoje impotentnosti: razilaženje prilikom rasprava koje su zapele zbog nepodudaranja pozicija može se gledati kao poraz i, posljedično, kao neutralizaciju pozicija kroz autocenzuru (prema mehanizmu: netko odustane od svoje ideje na način da olako pristane na tihi konsenzus, odnosno da svi ignoriraju predloženu ideju). Na takav stav mogu reći: tako je bilo i nemojte to tumačiti kao “takvo je stanje stvari”, odnosno status quo kao uobičajenu praksu prilikom suradnje.

Međutim, impotencija kolektivnosti nužno pretpostavlja njezinu današnju potencijalnost, trenutačna praznina potiče na promišljanje kolektivnosti u okviru koncepcija koje su trenutačno izvan naših dosega. To naravno otvara i potpuno drukčiji sklop pitanja.

Trebaju li se kolektivi okupljati samo s ciljem ostvarivanja specifičnih projekata, a ne postojati kao opća praksa i uobičajena aktivnost, dakle, samo kada određeni projekt nužno zahtijeva kolektivni vid produkcije?

Dozvoljava li produkcija usmjerena na proces, a ne na krajnji produkt rada više prostora za propitivanje samog okvira zajedničkog rada?

I omogućuje li pak jasno definiran cilj projekta (na primjer, softverski program ili umjetničko djelo koje proizlazi iz dokumentacije) samostaliju i manje osobnu uključenost u rad kolektiva?

Je li nužno da kolektivni rad pred očima javnosti prezentiraju sami članovi kolektiva?

Koje su najnužnije vanjske institucije potrebne za ostvarivanje projekta kolektivnog rada?

Kakvi su financijski uvjeti, autonomni iznosi, subvencionirani ali ne i povjereni autoru koji stoji iznad i izvan kolektivnog okvira, potrebni kao garancija kvalitete odnosno *branda*?

Ova pitanja predstavljaju vanjsku kritiku ekonomskog okvira kolaboracije (zajedničkog stvaranja, produciranja i izvođenja rada). Međutim, što je s unutarnjom strukturom kolektiva?

Treba li se u okviru unutarnje strukture definirati svojevrsan oblik *nebitnog zajedništva* ("Mi smo samo broj koji želi surađivati.") koji funkcionira bez ideološkog usuglašavanja, odnosno projekcije idealnog načina i cilja rada?

Što slijedi nakon toga? Je li potrebno konstruirati prostor koji dopušta jednostranost kontakata, odnosno neki međuprostor djelovanja koji podržava različitost interakcije autora zato što ne pripada ni jednom od njih pojedinačno? Postoji li takav sveobuhvatni koncept?

Moguć je takav koncept kao polazna točka, međutim, njegova primjena bi podrazumijevala vrlo rizičnu početnu konstrukciju. Konstrukciju koja neupitno počiva na riziku upravo stoga što će se vrlo brzo morati otvoriti, a to otvaranje podrazumijeva otkrivanje rupa između onoga što je zamišljeno i onoga što se stvarno događa.

Sehen sie diese Gruppe? Das ist Subjekt! or Krvavac with Lacan

Nebojša Jovanović

Translated from Croatian by Tomislav Kuzmanović



Most / Savage Bridge (1969)

Some time ago, my dear friends from the collective *Who, What, and for Whom* told me that they would like to set up either an exhibition or a series of lectures, focusing on a question that they find very personal. The very assumption of theirs—that an artistic collective has a “personal question”—implies the existence of certain *group subjectivity*, which is, it seems to me, the only thing that accounts for the milk in the coconut of “group dynamics” which is our theme. So, here is a possible look at the group subjectivity through the psychoanalytical lens.

But I would like to take advantage of this opportunity, that brought me here in Zagreb to give a talk *about* the psychoanalytical key and *in* the psychoanalytical key, to draw your attention to one of the most common prejudices about psychoanalysis, the prejudice that came to the Psychology Department at Sarajevo Faculty for Philosophy (which is the name of the institution responsible for my involvement in the field of psychology) right from Zagreb. It was brought both by the visiting lecturers from Zagreb academic circles and by the teaching assistants from Sarajevo themselves educated right here, in Zagreb, where academic mainstream, at least when we are talking about psychology, is dominated by *Bujasian tradition*, which is a rather sweet sounding euphemism for the ordinary experiment-and-statistics oriented orthodoxy. According to this prejudice, psychoanalysis is a quasi science that has nothing to say about people because, among other things, it completely overlooks people's social character. Focused on the mechanisms of the unconscious and instincts, psychoanalysis completely neglects the fact that a human being is always a member of some interpersonal, social constellation; and given that they differ from epoch to epoch and one part of the world to another, it is completely absurd to think that Oedipus complex or similar psychoanalytic spooks would function within any of them.

Fortunately, things are completely different from what Bujas' followers claim. The claim that psychoanalysis overlooks the social component is not only refuted by a significant portion of Freud's work which explicitly analyses social problems and phenomena like religion, war, collective psychology, sexual morale, or social status of lover, or, why not, social status of psychoanalysis itself. Moreover, had social component been excluded from psychoanalysis Freud would not have been able to write *Why war?* or *Civilisation and its Discontents*, and even more so *he would not have been able to write any of his texts*.

In summary, the very humanization of the human, i.e. the very process of subjectivization is, according to psychoanalysis, impossible outside of the social, symbolic network. The developing subject needs to go through the elementary social matrix which, according to psychoanalytic postulates, has to consist of at least three symbolic agents (mother, father, and the phallus), and this is the whole truth about Oedipus complex as an apparatus of subjectivization, as an entry into the social-symbolic field, as the "door of the Law" through which the individual has to pass in order to become a subject. Psychoanalysis is here more social than sociology itself: for psychoanalysis a mother or a father are not any natural givennesses, biological functions, not even empirical individuals, flesh-and-blood persons, but first and foremost symbolic functions.

I am afraid that all until the *Bujasian dogma* dominates our academic circles we will very often have to draw attention to such basic things. I would not like to go any further from here. I will stick with the already mentioned subjectivization mechanism, i.e. castration, which is defined in Lacan's theory as a process of infant's transgression from the register of imaginary into the register of symbolic. Regarding this matter, the central thesis of this lecture is everything but original and spectacular: an artistic, creative group is transformed from a mere sum of individuals into a creative subject by entering into symbolic. This, of course, is not everything psychoanalysis can say regarding this topic, but it is the first step. We will try to develop it further using perhaps unexpected examples of a special kind of a group. Given that we are talking about a group which is also a product of artistic creativity, we will see one artist's perspective of this topic.

The person in question is a film director from Bosnia and Herzegovina, Hajrudin Šiba Krvavac. We will see clips from Krvavac's three films which by genre belong to a peculiar kind of Yugoslav Partisan film, and the first clip, we will see, talks vividly about this peculiarity. Here is the scene from the film *Savage Bridge* (Most, 1969) in which a group of Partisan commandos has an impossible mission of destroying a bridge in order to stop German attack. When the commandos are caught by the German forces we have a wonderful chance of learning something about the persons who comprise this group.

(Clip: a group of Partisan commandos falls into a German trap. The commandos are interrogated by the local German commander who introduces himself as *Obersturmführer* Kauz. He tells the prisoners that he already knows everything about their plans and that therefore they do not have to answer any of his questions: he will nevertheless order their execution at dawn. When the Partisans are taken before the firing squad the next morning, Kauz orders them to turn their backs toward their executors—they will be shot in their backs. But after they hear the shooting, the Partisans realize they are still alive. When they turn around toward the firing squad, they see the dead German soldiers. *Obersturmführer* Kauz runs up to them carrying a gun he killed the German soldiers with and introduces himself to the surprised commandos as a Partisan secret agent called Sova (Owl)).

This example magnificently demonstrates why Krvavac was named the master of Partisan western: his Partisan films are actually much closer to the escapists' action matrixes than socialist Yugoslav Partisan spectacles, film "reconstructions" of epic battles from National Liberation Struggle like the

battle of Sutjeska and the battle of Neretva. The clip we have just seen would, from the perspective of Partisan spectacle, not be so impossible but very improbable—we could easily imagine Veljko Bulajić protesting against such a twist, claiming that not only something like this could never have happened in the Second World War, but that something like this could never have happened at all. But if you thought that this twist was amazing, let's have a look at Krvavac's additional "turn of the screw": as the film moves on, the Partisan agent Sova turns out to be a German spy whose task is to bring the commandos straight into the German trap. The character of Sova/Kauz which opens before us therefore disclosing the structure in which the images of the German spy and the Partisan secret agent overlap is symptomatic of Krvavac's work. The whole film universe of Šiba Krvavac is the universe of delusions, illusions, disguising, multiple identities, doubles, etc., all in all a system which Lacanian vogue of psychoanalysis would call imaginary.

When talking about the imaginary side of a man, Lacan actually talks about the I—and this I, let's repeat this psychoanalytic theorem, is still not the subject: "The basic fact that the analysis reveals for us and that I am just talking about, is that the I is an imaginary function,"¹ says Lacan. In order to see how this I comes into being and how it functions, let's make a short overview of basic points of Lacanian philosophy about the imaginary and the I. As a conventional starting point we can use Lacan's famous paper about the mirror stage—"Le Stade du miroir comme formateur de la fonction de Je telle qu'elle nous est" (1949)².

Comparing the development of a human child and a young chimp, Lacan notices that the child at the age of six months begins to recognize his image in the mirror and that this reflections causes excitement. If we put him before the mirror, the child abandons himself "to a series of gestures in which he playfully experiences the relationship between the movements made in the image and the reflected environment, and between this virtual complex and the reality it duplicates—namely, the child's own body, and the persons and even things around him."³

According to Lacan, before entering the mirror stage, the baby is just a gathering of inarticulate, uncoordinated impulses and emotions, which is the consequence of his premature birth: immediately after the birth the infant is not complete, he is originally fragmented not only on psychological, but also on physical level. "This prematurity of birth hasn't been invented by the psychoanalysts. Historically, the apparatus which in the organism plays the role of nervous system ... is not complete at birth."⁴ Let's not forget that when the child begins to recognize his image in the mirror, it still has not control over his whole body, his motor skills are still uncoordinated and messed up. However, thanks to the reflection in the mirror he identifies with, the baby for the first time develops the idea of his completeness, personified in the illusion of an undivided surface, a unique body. In the context of this specific prematurity of birth of the baby, the reflection in the mirror functions as a kind of "the orthopedic supplement" which helps the person deal with his "native insufficiency".⁵

At the same time, the reflection in the mirror—the image that will serve as a foundation for all other images the child will identify himself with throughout his life—is also the image of the other: the child sees the reflection of the complete, undivided surface in the faces of his parents and all other people around him, and therefore these also function as reflections. Lacan therefore reminds us that the formations of the I and the other are in strict correlation: here we have a certain "speculative dialectics" of the I and the other. We can visualize it by imagining two mirrors that mirror one another indefinitely: in each of the mirrors there is the image of the other with the image of the first mirror with the image of the other.... Because of their similarity Lacan marks the I and the other which reflect each other in this way as *a* and *a'*. This symbol is derived from the word *autre*, the other, which means that the very I, *a*, is already marked as the other. Therefore, in this perfect example of Lacanian paradox we have the I and the other which is not the other because it is an essential part of the I (Lacan says, "The I is always the other I [*alter ego*].")⁶ This paradoxical, vertiginous dialectics of reflecting, i.e. identification of the I (*a*) with other objects (*a'*, *a''*, *a'''*, etc.), causes numerous successive identifications that are then filled, settled in the I. It is therefore clear where the I's multilayered, sedimentary structure comes from. The dual relationship—the dyad *a-a'*—therefore represents the matrix according to which every relation in the imaginary is formed.

The described ideal images settle and merge into a complex, global image the child takes for himself, for his own selfness. This *self-image* never ceases to expand throughout his life, because new images, new layers settle on it. This however can hardly be described as a harmonious process. Anyway, as Lacan emphasized on many occasions, all these images are false, and the I is the composite of deceptions and illusions. Our example taken from *Savage Bridge*⁷ should now be completely transparent—just like Kauz/Sova in the film, the I is composed out of images, sediments that settle one over the other: the German spy is the Partisan secret agent who is the German spy....

But what if these ideals, these images the I likes to recognize itself in, are not false? Can we at least in theory assume some kind of the best possible scenario in which the I would be formed as an ensemble of authentic images, where the identification with them would not be wrong? Is there any possibility of forming the I in the right way, without disfiguration through identification with false ideals?

¹ *The Seminar of Jacques Lacan, Book I: Freud's Papers on Technique 1953-1954*, edited by Jacques-Alain Miller, translated by John Forrester, W.W. Norton & Co., New York & London 1991, p. 193 (in the rest of the text: *Seminar I*).

² See "The Mirror Stage as Formative of the *I* function, as Revealed in Psychoanalytic Experience," in Jacques Lacan, *Écrits* (a selection), translated by Bruce Fink, W.W. Norton & Co., New York & London, 2002.

³ *Écrits*, pp. 3-4.

⁴ *Seminar I*, p. 149.

⁵ See *Seminar III*, p. 95.

⁶ *The Seminar of Jacques Lacan, Book II: The Ego in Freud's Theory and in the Technique of Psychoanalysis 1954-1955*, edited by Jacques-Alain Miller, translated by Sylvana Tomaselli, W.W. Norton & Co., New York & London 1991, p. 321.

⁷ Freud's work "conflict between different identifications the I is split into, conflicts that cannot completely be described as pathological," as well as the assumption that such conflicts could cause the pathological splitting of the I. See: Sigmund Freud, "The Ego and the Id" in *The Future of an Illusion*, p. 285-286, in *The Standard Edition of the Complete works of Sigmund Freud*, Vol. XIX

Lacan's answer is resolute: No! Just as every image we see in the mirror is false and inverted, all images the subject identifies himself with not only as an infant, but also throughout his life, are false, reversed and understood wrongly. This mechanism of miscomprehension, misconception [*méconnaissance*] especially comes into play when we identify with the images/ideals that are communicated to us in speech. These misunderstandings, misreadings, and misconceptions, that will happen even with the commonest messages, the simplest ideal images that a mother or a father communicate to their child ("You have to be a good girl!" or "You are your mama's favorite son, aren't you?") actually make up the I. Or, according to Lacan, the very fundamental function of the I is the faulty cognition, *méconnaissance*. Lacan uses this term for one of his typical wordplays that, unfortunately, cannot be translated. Lacan analyses *méconnaissance*, which in French means faulty cognition, realization or conception, as *mé-connaissance*, which literally means 'self-cognition', the conception of one's self, of one's I, but it is also the realization on the side of the I, and we could add, *in ultima linea*, the realization of the I about itself. Finally, any such cognition is necessarily wrong and based on miscomprehension, miscognition.

Therefore, it's useless to think of the best possible scenario of the 'right' identification with the 'authentic,' undistorted images, just as it is useless to expect that psychoanalytic therapy should advise the patient to correct the distorted, faulty images he identified himself with, i.e. to advise the correction of the I. The I is not an entity that was originally correct, and was later twisted, damaged, or spoiled. The I as it is is already an aberration, deformity, and defect. If we take our example of Kaul/Sova again, we will notice an interesting detail: *Kaul* actually does not mean an owl ("sova"), but a little owl ("čuk")⁸. This allows us to say that the I could neither be placed in the point of (*Oberstrumpföhren*) Kaul nor in the point of (the secret agent) Sova, but that the I is found in the very act of translation, which is necessarily wrong and therefore presents a distortion in itself.⁹

⁸ Fink, *ibid*, p. 37.

⁹ I owe this detail to Borislav Mikulić (personal correspondence). Here we refer to the homology with the psychoanalytic dream model: the actual content of the dream cannot be found either on its manifestation level—the images we remember after we wake up—or on the latent level—latent content of the dream that has been deformed by the manifestation content: the dream is, *stricto sensu*, the process that stands between these two contents, i.e. *the work of the dream* through which the latent thoughts got the form of their manifestation.

Valter brani Sarajevo / Walter Defends Sarajevo (1972)



The same type of distortion, deformity, and mechanism in which the I (*a*) confuses itself with the other (*a'*), or as Lacan puts it with the *imago* of the close *semblable*, takes place in the child's transition process which lasts until the end of the mirror stage. If you hit the child *a*, the child *a'* who is also present will start crying. Or: the child *a* will hit the child *a'* but it will say, "*a'* hit me!" "It is not that he is lying—he *is* the other, literally."¹⁰

In the relationships between children we can also notice "the fundamental Hegelian theme – man's desire is the desire of the other."¹¹ Whoever has seen little children playing could have noticed something Lacan calls the drama of archetypal jealousy: when a child (*a'*) reaches after a toy, the other child (*a*) also reaches after it immediately. More precisely, the stronger is the identification with the child *a'*, the more immediately and more energetically will the child *a* reach after the toy. In the very desire of the other (*a'*) our little I (*a*) will recognize the desire that will become his own. "The man's desire is the desire of the other," in the context of the imaginary means, "I desire what he has, I want it!" The I and the other want the same breast, the same toy, etc. The desire can be fulfilled only through the relationship of competition and rivalry with the other until the point of its elimination.

Lacan asserts that this rivalry is actually the game that is in its essence all-destructive and that leads toward the actual annihilation. Jealousy, envy, and the uncompromising rivalry between myself and my double-rival, *a* and *a'*, the I and the *Ideal I*, come out of this game, and this imaginary conflict has only one possible resolution—the elimination on the system either *me* or *the other*. Lacan is categorical: "The aggressive tension of this either me or the other is entirely integrated into every kind of imaginary functioning in man."¹² The imaginary therefore sheds a light on the nature of human aggression. If humankind were sentenced to the imaginary, it would end up in a kind of Armageddon, "every human function would simply exhaust itself in the unspecified wish for the destruction of the other as such."¹³

After this unduly didactic introduction into the imaginary, let's go back to Hajrudin Krvavac and his films which function as the spectacles of the imaginary. There was the reason why we saw the clip from *Savage Bridge* in which partisan commander Tigar (Tiger) and Kauz come out on the bridge dressed in identical, German uniforms, carrying the same guns, like the subject and his uncanny double. The mirror symmetry is also present in the film's final scene: after the bridge has been blown up, the German major will say, "What a pity! This was a beautiful bridge." And on the other side, on the opposite riverbank, the Partisan leader will say the same, "What a pity! This was a beautiful bridge", in his own language. However, this is not the end of the story on Hajrudin Krvavac's film universe. We still have the last, but for our topic—group subjectivization—the most important step.

The biggest puzzle in Hajrudin Krvavac's work concerns the scene which is so popular and so well-known that probably there is no person who considers it enigmatic, and this of course makes the enigma of this scene even more challenging and intriguing. We are talking about the final scene from the film *Walter Defends Sarajevo* (VALTER BRANI SARAJEVO, 1972) in which the German commander stands over the town of Sarajevo, enjoying the view, and says to his colleague: "Sehen sie diese Stadt? Das ist Wlateral! (Do you see this town? This is Walter!)" The thing that brings the popularity of this scene to the level of enigma is the fact that from the perspective of dramaturgy this scene is actually unnecessary; it is completely redundant. The resolution in which the false Walter had been exposed and killed and in which the identity of the real Walter had been disclosed had already taken place. Therefore, Krvavac could have finished *Walter* in the manner of *Savage Bridge*, where the final scene shows the hero walking away into distance, disappearing on the horizon.... To complete the puzzle, we have to point that not only do we have an addition, a redundant ending, to the official closure, but that this addition even contradicts the truth of the real ending. While the 'real' ending tells us that Walter is the character played by Velimir Bata Živojinović, in this second, redundant ending we learn that Walter is actually the whole town of Sarajevo; and we learn this from a person we did not identify with until now because he is the main antagonist of the film, the German officer. But right in this moment we seem to forget the former 'end' of the film and the fact that Walter is a person, a Partisan secret agent, and we completely accept what the officer says: "Yes, this town, Sarajevo, that is the real Walter!" But why do we trust this redundant ending in which the person whom we never trusted convinces us into something that contradicts to what we have seen and what we got convinced into in the course of the film?

If we observed the ending of *Walter* in the light of the endings of Hajrudin Krvavac's two previous films, we could conclude that there is certain dialectics involved here. The closure of *The Demolition Squad* (DIVERZANTI, 1967) is in this sense the simplest, initial, zero point. After a successful operation, we see the commandos who managed to survive enjoying the results of their success: a Partisan column, safe from the German air raids (because the commandos destroyed the planes at the German air base), meanders through the open field. The commandos approach the column over the top of the hill, they stop for a moment when they see it and exchange glances that are filled with the

¹⁰ *Seminar III*, p. 39.

¹¹ *Seminar I*, p. 146.

¹² *Seminar III*, p. 95.

¹³ *Seminar I*, p. 171.

feeling of success, and then they descend into the valley and join the Partisan column. This is the ending without any words being said.

In *Savage Bridge* we have a clear shift: after a successful diversion in which the bridge was destroyed, we have the double, strictly symmetric statement "What a pity... This was a nice bridge."

Finally, in *Walter Krvavac* went the furthest. The identification of Walter played by Bata Živojinović is from the point of dramaturgy obligatory, but it completely fades away in the light of the final statement by the German officer, "This town! This is Walter!" Why did the game of the mirrors from the final scene of *Savage Bridge* stop, why was there an asymmetry?

Lacanian answer would be: because we came out of the domain of imaginary and entered symbolic. What does this mean? *Walter Defends Sarajevo* is the most complete spectacle of imaginary in Krvavac's work—it is impossible to tell who is a Nazi and who is a Partisan based on somebody's uniform or suit. We are witnesses of a great masquerade, of a whole gallery of double identities, doubles, and illusions. The chief *either-or* conflict is found in the imbroglio with the false Walter who is sent by the Germans to infiltrate the Partisan underground fighters in order to cause confusion, distrust, and chaos; and the real Walter who arrives to solve the situation. Here the travesty is complete: at the beginning of the film we see the false Walter among the Partisans (he takes part in action, he speaks Bosnian, etc.) and then later on we learn that he is an intruder (when the German agents take him to their headquarters he speaks German and gives the Nazi salutation, etc.). On the other hand, the real Walter appears in the film for the first time dressed as a German officer, speaking German, etc., and then later transforms into an urban guerilla fighter. The dyad "real Walter-false Walter" leads into the imaginary mechanism of exclusion: *either* the real, *or* the false Walter. In the final confrontation both Walters are dressed in the identical, civilian clothes (just as the main protagonist and antagonist of the *Savage Bridge* come out to the final duel dressed in German uniforms, but we should not let this mislead us—in *Walter* we witness one important asymmetry. The false Walter is not killed by the real Walter, but by a third person—a Partisan guerilla fighter. Therefore, in this point already we see the breaking of the perfect, spectacular dialectics between *a* and *a'*. Although the real Walter exposed the false one, the total annihilation of the false Walter, his final elimination has been executed by somebody else. Given that the symbolic begins with the intervention of the third person who abrogates the imaginary dyad *a–a'* (the I—the Ideal I), we could say that the killing of the false Walter presents the first spurt of the symbolic out of *Walter's* imaginary universe.

Since the statement "Das ist Walter!," which ends the film, is actually identical in structure, we could now give the Lacanian answer to the puzzle seen in the final scene of *Walter*: what is so irresistible about it is the gesture in which, inexplicably, things fall into place although before that they had already been placed where they belong to. We came out of the imaginary world of illusion, out of the vortex of spectacular dialectics, all of the masks were removed, the charade finished, the images dispersed, and we were left with a single image that began functioning as a *symbol*: Sarajevo as an undefeated hero town.¹⁴

Now we must not miss the point: this does not happen *despite* the fact that the final sentence is said by the *bad guy*, the arch-villain, the German officer, but *just because* of the fact! Let's perform a little experiment and imagine a different closure to the film. Let's rewind the tape to the scene in which Walter's closest comrade and friend—who does not know that his friend is Walter—learns his true identity (to be more precise, in the form of paradox, the false identity which *is* the real identity) of his comrade. Namely, their comrade reveals the truth to him. We could easily replace this scene with the scene in which Walter's comrade realizes who his friend is, and tells him, "But you are Walter! Why haven't you told me this before?" To this the real Walter replies, "You think I'm Walter? You're wrong, my fiend! Look at this town—this is Walter!"

Now it is clear why a scene like this would be *false*, that is, why it would be impossible for *Walter* to have an ending like *Savage Bridge*: symmetrical pronunciation of the same sentence from two different positions (on one hand there is Walter himself claiming that Sarajevo is Walter, while on the other the same is declared by the German officer). This ending would have an opposite effect—Walter's claim that the whole town is Walter (the hero, the symbol of resistance) would actually be only an expression of false modesty hiding the boiling of a terrifying egotism, and which could only be explained as unscrupulous narcissism: "This town—that's me!" Here we would have a standard narcissistic identification, imaginary identification with the image of what we would like to become. But, the German officer's statement, which takes us to the other side of the imaginary, is a great example of symbolic identification: the most complete symbolic identification, completely opposite to the narcissistic imaginary identification, comes from the position of our opponent. This allows us to explain the difference between the imaginary and the symbolic identification in the following way: in the case of imaginary identification we tell somebody, in the form of a compliment, what he wants to hear about himself (we humor him, tell him he is the smartest, the best, the strongest, etc.), while in the case of symbolic identification we acknowledge his qualities, but we

¹⁴ If we compare the final scenes of *The Demolition Squad*, *Savage Bridge*, and *Walter* again, we will see that they correspond to the triad real-imaginary-symbolic: *Walter* finishes with the exit from the imaginary into symbolic, *Savage Bridge* remains in the domain of the imaginary, while we could place *The Demolition Squad*, which does not have a final word, final articulation, into the domain of real—the protagonists do not speak, they do not attempt to put an end to anything, they do not try to resolve the trauma of their experience. It is left unspoken, on the other side of symbolization.

never say that in the form of a compliment, we express our admiration but in such a way that he does not know it, we retain our distance, indifference, even hatred toward him.

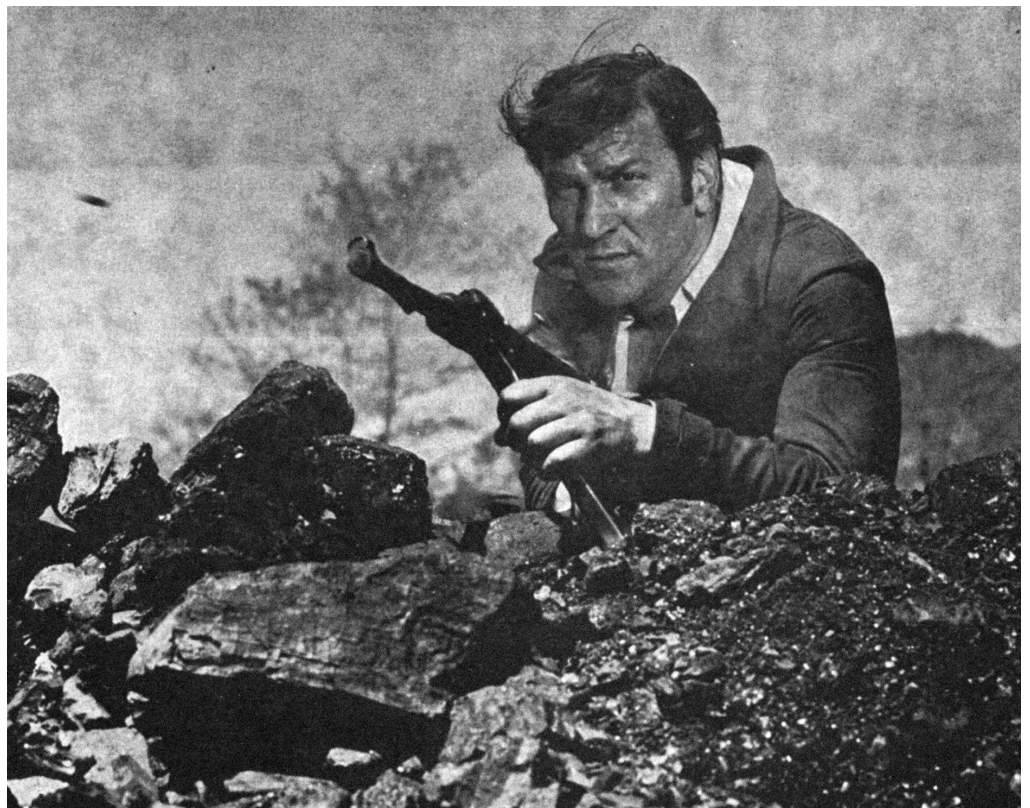
If we take another look at the structure of Oedipus complex and castration, we will clearly understand the importance of father's intervention into the dyad infant-mother relationship with the purpose of a shift from the imaginary into the symbolic domain:

"The Oedipus complex means that the imaginary, in itself an incestuous and conflictual relation, is doomed to conflict and ruin. In order for the human being to be able to establish the most natural of relations, that between male and female, a third party has to intervene, one that is the image of something successful, the model of some harmony. This does not go far enough – there has to be a law, a chain, a symbolic order, the intervention of the order of speech, that is, of the father. Not the natural father, but what is called the father. The order that prevents the collision and explosion of the situation as a whole is founded on the existence of this name of the father."¹⁵

¹⁵ Seminar III, p. 96.

Finally, let's return to our general topic: if an artistic collective wants also to be an artistic subject, intersubjective relationships within it have to be determined by an instance that is outside of the group, or more precisely—*above it*. Every group has to be *castrated*: it has to be kept subordinated to a word, to a law, because it will enter the domain of symbolic and become a subject only by accepting the restrictions and norm this Law proscribes. Exactly this happened with the Partisan group in Hajrudin Krvavac's film universe: it transformed from a group of individuals with the same mission into a group. *Das ist Walter* is nothing but a cipher for *Das ist Subjekt*.

Valter brani Sarajevo / Walter Defends Sarajevo (1972)



Sehen sie diese Gruppe? Das ist Subjekt!, ili, Krvavac s Lacanom

Nebojša Jovanović

Još prije nekog vremena drage prijateljice iz kolektiva *Što, kako i za koga*, kazale su mi da bi željele kroz kakvu izložbu ili niz predavanja problematizirati jedno za njih veoma osobno pitanje. Već sama njihova pretpostavka – da jedan umjetnički kolektiv ima jedno “osobno pitanje” – implicira postojanje stanovitog *subjektiviteta skupine*, što je, čini mi se, jedini pravi zec koji se krije u grmu “grupne dinamike”, što je naša tema. Dakle, kako bi izgledao jedan mogući pogled na subjektivitet skupine kroz psihoanalitičku optiku?

No, to što sam pozvan da u Zagrebu govorim o psihoanalitičkom ključu i u psihoanalitičkom ključu, volio bih iskoristiti da upozorim na jednu od temeljnih predrasuda o psihoanalizi, predrasudu koja je na Odsjek za psihologiju Filozofskog fakulteta u Sarajevu (što je institucija odgovorna za moj ulazak u polje psihologijske znanosti) došla upravo iz Zagreba: donijeli su je gostujući predavači iz ovdašnjih akademskih krugova, kao i sami sarajevski asistenti obrazovani ovdje, u Zagrebu, gdje akademskim *mainstreamom*, kada je o psihologiji riječ, dominira *bujasovska tradicija*, što je prilično milozvučan eufemizam za eksperimentalno i statistički orijentiranu ortodoksiju. Prema toj predrasudi, psihoanaliza je quasi znanost koja nema što reći o čovjeku, jer, između ostalog, posve previda društveni karakter čovjeka: usredotočena na nesvjesne i nagonske mehanizme čovjeka, psihoanaliza posve zanemaruje činjenicu da je čovjek uvijek pripadnik određene interpersonalne, društvene konstelacije, a kako se one razlikuju u raznim epohama i dijelovima svijeta potpuno je apsurdno da u svima njima funkcioniraju nekakvi Edipovi kompleksi i slične psihoanalitičke sablasti.

No, stvari ipak stoje posve suprotno od onoga što *bujasovci* tvrde. činjenicu da psihoanaliza previda društveno ne pobija samo dobar dio Freudova opusa koji eksplicitno analizira društvena pitanja i fenomene poput religije, rata, kolektivne psihologije, seksualnog morala ili društvenog statusa ljubavi, ili, zašto ne, društvenog statusa same psihoanalize. Još i više: da je društveno isključeno iz psihoanalize, Freud ne samo da ne bi mogao napisati *Zašto rat* ili *Nelagodu u kulturi*, nego *ne bi mogao napisati niti jedan svoj tekst*.

U najkraćem: samo postajanje čovjeka čovjekom, dakle sam proces subjektivacije po psihoanalizi jeste nemoguć izvan društvene, simboličke mreže. Subjekt u nastajanju mora proći kroz elementarnu društvenu matricu koja se, prema psihoanalizi, sastojati od najmanje tri simbolička agenta (majka, otac i falus), i to je elementarna istina Edipova kompleksa kao aparata subjektivacije, kao ulaza u društveno-simboličko polje, kao “vrata Zakona” kroz koje pojedinac mora proći da bi postao subjekt. Psihoanaliza tu nastupa takoreći više sociološki i od same sociologije: za nju majka ili otac nisu nekakve prirodne datosti, biološke funkcije, pa čak niti empirički pojedinci, osobe od krvi i mesa, nego prije i poslije svega simboličke funkcije.

Sve dok *bujasovština* bude dominirala našim akademskim krugovima, bojim se da ćemo veoma često morati da podsjećamo na ovako elementarne stvari. Niti ovom prilikom ne bih otišao mnogo dalje: zadržao bih se na spomenutom mehanizmu subjektivacije, odnosno kastracije, kojeg lacanovska teorija definira kao proces prelaska infanta iz registra imaginarnog u registar simboličkog. Središnja teza ovog predavanja, u tom pogledu, sve je samo ne originalna i spektakularna: skupina kreativnih ljudi pretvara se u art kolektiv gestom koja bi bila analogna gesti ulaska u simboličko, kojom se pojedinac pretvara u subjekt. To nesumnjivo nije krajnji domet psihoanalize kada je u pitanju ova tema, no jeste prvi korak. Pokušat ćemo ga izvesti uz možda neočekivane primjere jedne posebne vrste grupe. Kako je riječ o grupi koja je i sama proizvod umjetničke kreativnosti, vidjet ćemo, dakle, kako jedan umjetnik vidi ovu temu.

U pitanju je bosanskohercegovački redatelj Hajrudin Šiba Krvavac. Pogledat ćemo inserte iz tri njegova filma, koji žanrovski pripadaju jednoj osebujnoj podvrsti jugoslavenskog partizanskog filma, a o toj osebujnosti svjedoči i prvi insert kojeg ćemo vidjeti. Riječ je o sceni iz filma *Most* (1969), u kojemu grupa partizanskih diverzanata kreće u nemoguću misiju rušenja jednog mosta kako bi spriječila njemačku ofenzivu. U jednom trenutku diverzante hvataju njemačke snage, i upravo tada imamo sjajnu priliku saznati nešto o osobama koje sačinjavaju tu skupinu.

(Insert: grupa partizanskih diverzanata pada u njemačku zasjedu. Diverzante ispituje njemački zapovjednik koji se predstavlja kao *Oberstrumpföhrer* Kauz. On zarobljenicima stavlja do znanja da zna sve o njihovim planovima, te da zato niti ne moraju odgovarati na njegova pitanja: on će svejedno narediti njihovo smaknuće u zoru. Kada partizane sljedećeg jutra izvedu pred streljački vod, Kauz im naređuje da okrenu leđa svojim egzekutorima – bit će pokošeni rafalom u leđa. No, nakon što čuju rafal, partizani shvaćaju da su ostali živi. Kada se okrenu prema streljačkom vodu vidjet će mrtve njemačke vojnike. *Oberstrumpföhrer* Kauz im prilazi s oružjem kojim je pobio njemačke vojnike i iznenađenim diverzantima predstavlja se kao partizanski obavještajac Sova.)

Eto blistavog dokaza zašto je Krvavac prozvan majstorom partizanskog vesterna: njegovi su partizanski filmovi zaista bliži eskapističkim akcijskim matricama nego *seferjotskim* partizanskim spektaklima, filmskim "rekonstrukcijama" epopeja iz Narodnooslobodilačke borbe, poput Sutjeske ili bitke na Neretvi. Scena koju smo vidjeli, iz perspektive partizanskog spektakla ne bi bila toliko nemoguća koliko nevjerovatna – mogli bismo zamisliti Veljka Bulajića kako negoduje nad takvim obratom, tvrdeći da je nevjerovatno da se takvo što uopće moglo zbiti u drugom svjetskom ratu. No, ako ste mislili da je obrat koji smo vidjeli nevjerovatan, pogledajte Krvavčev dodatni "obrtaj zavrtnja": u nastavku filma, partizanski se obavještajac Sova na koncu ipak raskrinkava kao njemački špijun koji diverzantsku skupinu treba dovesti ravno u njemačku zanku. Lik Kauza/Sove, koji se pred nama raslojava kao struktura u kojoj se preklapaju slike njemačkog špijuna i partizanskog obavještajca, simptomatičan je za cijeli Krvavčev opus. Naime, filmski univerzum Šibe Krvavca upravo i jeste univerzum opsjena, privida, slika, prerađivanja, višestrukih identiteta, dvojnika itd., uopće sistem koji bi lacanovska psihoanaliza nazvala imaginarnim.

Kada govori o imaginarnom čovjeka, Lacan zapravo govori o čovjekovom Ja – a Ja, ponovimo taj psihoanalitički poučak – još uvijek nije subjekt: "Temeljna činjenica koju nam analiza razotkriva i o kojoj vam sada poučavam, jeste ta da je Ja imaginarna funkcija",¹ kaže Lacan. Da bismo vidjeli kako to Ja nastaje i funkcionira, pokušajmo napraviti jedan sažeti pregled osnovnih lacanovskih postavki o imaginarnom i Ja, pri čemu nam kao konvencionalno ishodište može poslužiti čuveni Lacanov spis o stadiju zrcala – "Le Stade du miroir comme formateur de la fonction de Je telle qu'elle nous est révélée dans l'expérience psychanalytique" (1949)².

Uspoređujući razvoj ljudskog djeteta i mladunčeta čimpanze, Lacan primjećuje kako dijete u dobi od šest mjeseci počinje u zrcalu prepoznavati svoju sliku kao takvu i oduševljavati se svojim odrazom. Postavimo li ga pred zrcalo, dijete se prepušta

nizu gestova u kojima ono iskušava, kao u igri, odnos pokreta koje slika preuzima i njegove odražene okoline, kao i odnos ove virtualne složenosti sa realnošću koju dete udvaja, recimo, u vlastitom telu, i osobama, tj. predmetima, koji se nalaze pored njega.³

Prema Lacanu, beba je prije stadija zrcala samo skupina neartikuliranih, neusklađenih poriva i osjećaja, što je posljedica toga njenog preuranjenog rođenja: neposredno po rođenju infant nije kompletiran, on je izvorno fragmentiran ne samo na psihičkom, nego i na fizičkom nivou: "Tu preuranjenost rođenja nisu izmislili psihoanalitičari. Histološki, aparat koji u organizmu igra ulogu živčanog sistema ... nije kompletan pri rođenju."⁴ Ne zaboravimo da dijete u trenutku kada počinje prepoznavati svoju sliku u ogledalu još ne može vladati svojim cijelim tijelom, njegova motorika je još uvijek nekoordinirana i zbrkana. No upravo zahvaljujući zrcalnom odrazu s kojim se poistovjećuje, beba po prvi put razvija predstavu o svojoj cjelovitosti, oličenoj u prividu jedinstvene površine, jednog jedinstvenog tijela. U kontekstu rečene specifične prijevremenosti rođenja bebe, odraz u zrcalu funkcionira kao svojevrsni "ortopedski nadomjestak" s kojim čovjek izlazi na kraj sa svojom "prirodnom isuficijencijom".⁵

Istodobno, zrcalni odraz – slika na koju će se taložiti sve ostale slike s kojima će se dijete poistovjećivati kroz život – jeste i slika drugog: zrcalnu sliku cjelovite, jedinstvene površine dijete vidi i u licima svojih roditelja i uopće osoba koje ga okružuju, a koja otud također funkcioniraju kao svojevrsni odrazi. Lacan zato podsjeća da su tvorba Ja i drugoga strogo korelativne: na djelu je stanovita "spekularna dijalektika" Ja i drugog. Nju si možemo predočiti slikom dva međusobno postavljena zrcala, koja unedogled zrcale jedno drugo: u svakom se nalazi slika onog drugog kako sadrži odraz onog prvog koji sadrži odraz onog drugog... Ja i drugo koji se na ovaj način odražavaju jedno u drugom Lacan zbog njihove sličnosti označava kao *a* i *a'*. Ovaj simbol dolazi od riječi drugi, *autre*, što znači da je već i samo Ja, *a*, označeno kao drugo: dakle, u egzemplarnom lacanovskom paradoksu imamo Ja i drugog (*a*), koji uopće nije drugi jer se esencijalno nalazi združeno s Ja (Lacan: "Ja je uvijek drugo ja [*alter ego*]"⁶). Upravo ova paradoksalna, vrtoglava dijalektika zrcaljenja, odnosno identifikacije Ja (*a*)

¹ *The Seminar of Jacques Lacan, Book I: Freud's Papers on Technique 1953–1954*, edited by Jacques-Alain Miller, preveo John Forrester, W.W. Norton & Co., New York & London 1991, str. 193 (u nastavku: *Seminar I*).

² Vidi "Stadijum ogledala kao tvoritelj funkcije Ja kakva nam se otkriva u psihoanalitičkom iskustvu, u Žak Lakan, *Spisi (izbor)*, Prosveta, Beograd 1983.

³ *Spisi*, str. 5-6.

⁴ *Seminar I*, str. 149.

⁵ Vidi *Seminar III*, str. 95.

⁶ *The Seminar of Jacques Lacan, Book II: The Ego in Freud's Theory and in the Technique of Psychoanalysis 1954-1955*, edited by Jacques-Alain Miller, prevela Sylvana Tomaselli, W.W. Norton & Co., New York & London 1991, str. 321.

s drugim objektima (a' , a'' , a''' ...) uzrokuje brojne sukcesivne identifikacije koje se slažu, talože u Ja koje otud ima višeslojnu, sedimentnu strukturu. Dualni odnos – dijada $a-a'$ – otud jeste matrica prema kojoj se oblikuje svaki odnos u imaginarnom.

Opisane idealne slike se talože i miješaju u jednu složenu, globalnu sliku koju dijete uzima za sebe, za svoje sopstvo. Ta slika, *self-image*, nastavlja se nadograđivati tokom života, jer se na nju talože nove slike, novi slojevi, što je sve samo ne skladan proces. U svakom slučaju, novonastale slike su lažne, i Ja jeste sastavljen od privida, iluzija, na što Lacan višekratno upozorava. Naš primjer iz filma *Most* sad bi trebao biti posve jasan: baš poput Kauza/Sove u filmu *Most*, Ja je sastavljeno iz slika, naslaga koje naližeju jedne preko drugih: njemački špijun koji je partizanski obavještajac koji je njemački špijun...

Ali što ako ti ideali, te slike u kojima se Ja voli prepoznavati, nisu lažni? Možemo li barem teoretski pretpostaviti svojevrsni najbolji mogući scenarij u kojem bi se Ja formiralo kao ansambl autentičnih slika, identifikacija koje ne bi bile pogrešne? Postoji li ikakva mogućnost da se Ja formira na pravilan način, bez izobličenja kroz identifikaciju s lažnim idealima?

Lacanovski je odgovor rezolutan: ne! Baš kao što je svaka slika koju vidimo u zrcalu lažna i izvrnuta, tako su i sve slike s kojima se subjekt poistovjećuje ne samo kao beba, nego kroz cijeli život krive i pogrešno shvaćene. Ovaj mehanizam krivog razumijevanja, pogrešnog saznavanja [*méconnaissance*] posebno dolazi do izražaja pri poistovjećivanju sa slikama/idealima koje nam bivaju saopćene govorom. Takvi nesporazumi, kriva shvaćanja i pogreške u razumijevanju, koje će zahvatiti i naizgled najobičnije poruke, najjednostavnije slike ideala što ih majka ili otac mogu prenijeti djetetu ("Trebaš biti dobra djevojčica!", ili "Ti ćeš biti najdraži mamin sin, zar ne?"), upravo i čine Ja. Odnosno, kako to kaže Lacan, fundamentalna funkcija Ja upravo i jeste krivo spoznavanje, *méconnaissance*. Lacan ovaj pojam koristi za jedan od sebi svojstvenih kalambura koji nažalost nije prevodiv u naš jezik: *méconnaissance*, što na francuskom znači krivo spoznavanje, pogrešno (sa)zna(va)nje, Lacan razlaže i kao *mé-connaissance*, što doslovno znači 'mene-spoznaja', spoznaja sebe, vlastitog Ja, ali i spoznaja od strane Ja, a mogli bismo dometnuti, *in ultima linea*, i spoznaja Ja o sebi samome. Dakle svaka takva spoznaja nužno je pogrešna i utemeljena na nesporazumu, krivoj spoznaji.

Iz tog razloga, uzaludno je pomišljati na najbolji mogući scenarij 'ispravne' identifikacije s 'autentičnim', neiskrivljenim slikama, baš kao što bi bilo, upozorava Bruce Fink, uzaludno smatrati da psihoanalitička terapija treba analizanta uputiti na ispravljanje krivih slika s kojima se analizant poistovjetio, odnosno na 'popravljanje' Ja. Ja nije nikakav entitet koji bi izvorno bio ispravan, a kojeg kasnije razne identifikacije izobličavaju: samo Ja kao takvo jeste aberacija, iskrivljenje, defekt. Vratimo li se našem primjeru Kauza/Sove, možemo uočiti zanimljiv detalj: *Kauz* zapravo ne znači "sova", nego "ćuk". Otud bismo mogli reći da Ja u ovom slučaju ne smijemo staviti niti u točku (*Oberstrumpführer*) Kauz, niti u točku (obavještajac) Sova, nego je Ja upravo u samom radu prevođenja, nužno pogrešnog, prevođenja koje je po sebi distorzija.⁷

Isti tip distorzije, izobličenja, mehanizam u kojemu Ja (a) sebe brka s drugim (a'), ili kako to kaže Lacan s *imagom* bližnjeg *semblable*, na djelu je u dječjem tranzitivizmu koji se manifestira do kraja stadija zrcala: udarite li dijete a , zaplakat će dijete a' koje je tu prisutno. Ili: dijete a će udariti dijete a' ali će reći "Udarilo me a'' " – "Nije da ono laže – ono *jest* drugi, doslovno."⁸

S istog razloga u dječjim odnosima možemo primijetiti i "fundamentalnu hegelovsku temu – čovjekova želja je želja drugog."⁹ Svako tko je prisustvovao igri male djece, mogao je uočiti ono što Lacan zove dramom prvobitne ljubomore: kada jedno dijete (a') posegne za kakvom igračkom, i drugo (a) posegne za njom. Posve precizno, a će posegnuti tim prije i energičnije što se jače poistovjetio s a' : upravo u želji drugoga (a'), naš će mali Ja (a), prepoznati želju koja će postati njegova vlastita. "čovjekova želja je želja drugog" u kontekstu imaginarnog znači "Želim isto što i on, i ja hoću to!" Ja i drugo žele istu dojk, igračku itd. – želja se može potvrditi jedino kroz odnos natjecanja i rivalstva s drugim, sve do točke njegovog isključenja.

Lacan upozorava da je to rivalstvo igra koja je u svojoj suštini sveproždiruća i koja vodi neposrednom uništenju. U njoj izbijaju ljubomora, zavist, beskompromisno suparništvo između mene i mog dvojnika-takmaca, a i a' , *Ja* i *Ideal-ja*, i taj se imaginarni konflikt može razriješiti samo na jedan način – isključenjem po sistemu *ili Ja, ili drugi*. Lacan je izričit: "Agresivna tenzija ovog *ili Ja, ili drugi* posve je integrirana u svaku vrst imaginarnog funkcioniranja kod čovjeka."¹⁰ Imaginarno otud rasvjetljava prirodnu čovječje agresivnosti: ako bi čovječanstvo bilo osuđeno na imaginarno, završilo bi u svojevrsnom *armagedonu*: "svaka ljudska funkcija bi se naprosto iscrpila u nespecificiranoj želji za uništenjem drugog kao takvog."¹¹

Nakon ovog prekomjerno didaktičkog uvoda u imaginarno, vratimo se Hajrudinu Krvavcu i njegovim filmovima koji funkcioniraju upravo kao spektakli imaginarnoga. Nismo bez razloga vidjeli insert iz *Mosta*, gdje u završnom obračunu, koji podsjeća na revolveraške obračune u vesternu, Tigar i Kauz izlaze na most u identičnim, njemačkim uniformama i s identičnim oružjem, kao subjekt i njegov dvo-

⁷ Za ovaj detalj dugujem Borislavu Mikuliću (osobna prepiska). Inače, ovdje se pozivamo na homologiju s psihoanalitičkim modelom sna: pravi sadržaj sna ne nalazi se niti na njegovoj manifestnoj razini, među slikama kojih se sjećamo nakon buđenja, niti na latentnoj razini, latentnom sadržaju sna kojeg je manifestni sadržaj izobličio: san je *stricto sensu* sâm proces koji stoji između ta dva sadržaja, dakle *rad* sna kojim su latentne misli dobile manifestni oblik.

⁸ *Seminar III*, str. 39.

⁹ *Seminar I*, str. 146.

¹⁰ *Seminar III*, str. 95.

¹¹ *Seminar I*, str. 171.

jinik. Zrcalna simetrija odlikuje i završnicu filma: nakon što most bude raznesen, njemački major će kazati: "Šteta, bio je to divan most," dok će potpuno istu stvar, na drugoj obali, reći i partizanski vođa: "Šteta bio je to divan most." No, to nije i kraj priče o filmskom univerzumu Hajrudina Krvavca, ostao nam je posljednji ali za našu temu – subjektivacija skupine – najvažniji korak.

Najveća zagonetka u opusu Hajrudina Krvavca tiče se scene koja je popularna i poznata u mjeri da je valjda nitko ne smatra enigmatičnom – što enigmatičnost ove scene čini još intrigantnijom i izazovnijom. Riječ je o završnoj sceni filma *Valter brani Sarajevo* (1972): njemački zapovjednik stoji iznad Sarajeva, promatra njegovu panoramu i govori kolegi: "Sehen sie diese Stadt? Das ist Walter!" Ono što popularnost ove scene diže na nivo enigme zapravo jeste činjenica da sa stanovišta dramaturgije ova scena uopće zapravo nije neophodna, suvišna je: rasplet u kojem je lažni Valter raskrinkan i ubijen, i u kojemu je otkriven identitet pravog Valtera, već se zbio – dakle, Krvavac je *Valtera* mogao završiti slično *Mostu*, gdje zadnja scena prikazuje glavnog junaka kako sa svojim suborcima odlazi u daljinu, nestaje na horizontu... Da zagonetka bude potpuna, ne samo da nakon službenog kraja imamo određeni višak, suvišan kraj, nego taj višak čak i pobija istinu pravog kraja: dok smo na 'pravom' kraju doznali da je Valter lik što ga igra Velimir Bata Živojinović, u ovom drugom, suvišnom kraju doznajemo da je Valter zapravo cijeli grad, Sarajevo, i doznajemo to od osobe s kojom se dosad u filmu nismo identificirali jer je u pitanju glavni negativac, njemački oficir. No, upravo u tom trenutku kao da zaboravljamo na prethodni "kraj" filma i na to kako je Valter određena osoba, partizanski obavještajac, i posve prihvaćamo iskaz oficira: *Da, ovaj grad, Sarajevo, to je zaista Valter*. Zašto, dakle, vjerujemo tom suvišnom kraju u kojemu nas osoba kojoj nikada ne bismo povjerovali uvjerava u stvari koje proturječe onome što smo vidjeli i u što smo se uvjerali?

Promotrimo li završnicu *Valtera* u svjetlu završnica prethodna dva filma Hajrudina Krvavca, mogli bismo ustvrditi da je između njih na djelu stanovit dijalektika. Završnica *Diverzanata* (1967) u tom je smislu najjednostavnija, izvorna, nulta točka: nakon uspjele diverzantske akcije vidimo preživjele diverzante kako uživaju u rezultatu svoga uspjeha: partizanska kolona, sigurna od napada njemačkih aviona (koje su diverzanti uništili na njemačkom vojnom aerodromu) vijuga preko prostranog polja. Diverzanti se koloni približavaju preko jednog uzvišenja, na trenutak zastaju kada je vide, razmjenjuju poglede koji svjedoče o njihovom zajedničkom osjećaju uspjeha i onda se spuštaju u nizinu i pridružuju partizanskoj koloni. To je završnica bez ijedne riječi.

U *Mostu* imamo jasan pomak: nakon uspješno izvedene diverzije, rušenja mosta, imamo već opisanu dvostruku, strogo simetričnu enuncijaciju: "Šteta... Bio je to lijep most."

Konačno, u *Valteru* je Krvavac otišao najdalje: identifikacija Valtera kao lika što ga glumi Bata Živojinović obavezna je sa stanovišta dramaturgije, ali posve blijedi u svjetlu konačne enuncijacije 'Ovaj grad – to je Valter!', koju izriče njemački oficir. Zašto je prekinuta igra ogledala iz završnice *Mosta*, zašto je došlo do asimetrije?

Lacanovski bi odgovor bio: zato što smo izašli iz domene imaginarnog i ušli u simboličko. Što to znači? *Valter brani Sarajevo* jeste najpotpuniji spektakl imaginarnog u Krvavčevu opusu: samo na osnovu uniforme ili odijela nemoguće je procijeniti tko je nacist a tko partizan, svjedoci smo velike maskerade, cijele galerije dvostrukih identiteta, dvojnika i privida. Glavni imaginarni *ili-ili* sukob nalazi se u zapletu s lažnim Valterom kojeg Nijemci ubacuju među partizanske ilegalce kako bi među njima izazvali pometnju, nepovjerenje i rasulo, i pravim Valterom koji dolazi da riješi novonastale probleme. Travestija je tu potpuna: lažnog Valtera na početku filma zatičemo s partizanima, u akciji, on govori bosanski, i tek naknadno doznajemo da je uljez (kada ga njemački agenti dovedu u njemački štab, on tu progovara njemački, pozdravlja nacističkim pozdravom itd.). S druge strane, pravi se Valter po prvi put pojavljuje u filmu odjeven u njemačku oficirsku uniformu, govori njemački, itd., da bi se tek kasnije preobrazio u urbanog gerilca. Dijada "pravi Valter–lažni Valter" vodi u imaginarni mehanizam isključenja: *ili* pravi, *ili* lažni Valter. U finalnom sukobu oba Valtera nose identičnu, civilnu odjeću (baš kao što su glavni protagonist i antagonist u *Mostu* na konačni dvoboj izašli u njemačkim uniformama), no to nas ne bi smjelo zavarati – u *Valteru* smo ipak svjedoci jedne bitne asimetrije. Lažnog Valtera ne ubija pravi Valter, nego treća osoba, jedan partizanski ilegalac. Dakle, već u toj točki razbija se savršena zrcalna dijalektika između *a* i *a'*: iako je pravi Valter raskrinkao lažnog, potpuno uništenje lažnog Valtera, njegovu konačnu eliminaciju izvršio je neko treći. Kako simboličko nastupa intervencijom trećega koji dokida imaginarnu dijadu *a–a'* (Ja–Ideal-ja), mogli bismo reći da je ubojstvo lažnog Valtera prvi izdanak simboličkog iz imaginarnog univerzuma *Valtera*.

Kako je izjava "Das ist Walter!" kojom film završava strukturalno identična, sad bismo mogli dati lacanovski odgovor na zagonetku završne scene *Valtera*: ono što je u njoj tako neodoljivo jeste gesta u kojoj, na neki neobjašnjiv način, stvari dolaze na pravo mjesto iako su prethodno već bile došle na mjesta koja im pripadaju. Izašli smo iz imaginarnog svijeta privida, iz vrtloga spekularne dijalektike, maske su spale, šarada se okončala, slike raspršile, te smo ostali samo s jednom jedinom slikom koja je započela funkcionirati kao *simbol*: Sarajevo kao nepokoreni grad heroj.¹²

¹² Vratimo li se usporedbi završnica *Diverzanata*, *Mosta* i *Valtera*, sada vidimo da one odgovaraju trijadi realno-imaginarno-simboličko: *Valter* završava izlaskom iz imaginarnog u simboličko, *Most* je u domeni imaginarnog, dok *Diverzante*, gdje nema nikakve završne riječi, artikulacije, možemo vezati za domenu realnog: protagonisti filma ne govore, ne pokušavaju staviti točku na i, artikulirati traumu svog iskustva – ona ostaje neiskaziva, s onu stranu simbolizacije.

Tu ne smijemo promašiti poantu: to se ne dešava *usprkos* tome što tu rečenicu izriče *bad guy*, arhi-neprijatelj, njemački oficir, nego *upravo zato*! Izvedimo jedan mali ogled i zamislimo drugačiju završnicu filma: premotajmo film unatrag, do scene u kojoj najbliži Valterov suborac i prijatelj – koji ne zna da njegov prijatelj jeste Valter – saznaje pravi identitet (točnije, u formi paradoksa, lažni identitet koji *jeste* pravi identitet) svog druga, naime njihov zajednički suborac mu otkriva tu istinu. Mogli bismo tu scenu lako varirati scenom u kojoj Valterov suborac u jednom trenutku naprosto shvaća tko je njegov prijatelj, te mu govori: “Pa ti si Valter! Zašto mi to prije nisi rekao?”, a na što bi mu pravi Valter odgovorio: “Misliš da sam ja Valter? Griješiš, prijatelju! Pogledaj ovaj grad – to je Valter!”

Sad je jasno zašto bi takva scena bila *lažna*, odnosno zašto bi *Valter* bilo nemoguće završiti na način *Mosta*, simetričnom enuncijacijom jedne te iste izjave s dvije različite pozicije (na jednoj strani sâm Valter tvrdi da je Sarajevo Valter, dok na drugoj to isto tvrdi njemački oficir). Takva bi završnica imala posve suprotan efekt – Valterova tvrdnja da je cijeli grad Valter (junak, simbol otpora), zapravo bi samo bila izljev lažne skromnosti ispod koje bi klučao užasavajući egoizam, i koju bismo otud mogli protumačiti jedino kao bezobzirno samoljublje: “Ovaj grad – to sam ja!” – dakle imali bismo standardno narcističko poistovjećenje, imaginarnu identifikaciju sa slikom onoga što bismo željeli biti. No, tvrdnja njemačkog oficira, koja nas vodi s onu stranu imaginarnog, sjajan je primjer simboličke identifikacije: najpotpunija simbolička identifikacija, s onu stranu narcističke imaginarne identifikacije, dolazi upravo s mjesta našeg protivnika. Otud razliku između imaginarne i simboličke identifikacije možemo objasniti i na sljedeći način: u imaginarnoj identifikaciji drugome u formi komplimenta govorimo ono što on sam želi čuti o sebi (podilazimo mu, govorimo mu kako je najpametniji, najbolji, najjači itd.), dok u simboličkoj identifikaciji priznajemo kvalitete drugoga koje mu nikad ne bismo priopćili u formi komplimenta, izražavamo divljenje ali tako da drugi to ne zna, spram njega i dalje zadržavamo distancu, ravnodušnost ili čak mržnju.

Vratimo li se strukturi Edipovog kompleksa i kastraciji sad jasno možemo razumjeti važnost intervencije oca u dijadički odnos djeteta-majka s ciljem pomaka iz imaginarne u simboličku domenu:

“Edipov kompleks znači da je imaginarno, po sebi incestuozan i konfliktan odnos, osuđeno na sukob i propast. Kako bi ljudsko biće moglo uspostaviti najprirodniji od svih odnosa, onaj između muškog i ženskog spola, mora intervenirati treća stranka, ona koja je slika nečega uspješnog, model nekog sklada. To nije dovoljno – mora postojati zakon, ... simbolički poredak, intervencija poretka govora, to jest oca. Ne prirodnog oca, nego onoga što nazivamo ocem. Poredak koji sprečava sudar i eksploziju situacije u cijelosti se temelji na postojanju tog imena oca.”¹³

¹³ Seminar III, str. 96.

Konačno, vratimo se našoj okvirnoj temi: da bi neki umjetnički kolektiv bio i umjetnički subjekt, inter-subjektivni odnosi u njemu moraju biti određeni jednom instancom koja se nalazi izvan te skupine, ili još preciznije – *iznad* nje. Svaka skupina mora biti *kastrirana*: biti podčinjena nekoj riječi, nekom slovu zakona, jer će tek usvajanjem zabrana i normi koje taj Zakon podrazumijeva, ući u domenu simboličkog i postati subjekt. Upravo se to zbilo sa partizanskom skupinom u filmskom univerzumu Hajrudina Krvavca: od skupine pojedinaca koji se nalaze na istom zadatku, ona se pretvara u subjekta. *Das is Walter* nije ništa drugo do šifra za *Das ist Subjekt*.

East Art Map

East Art Map is a project by Irwin
(Miran Mohar, Andrej Savski, and Borut Vogeltnik)

In Eastern Europe (also known as the former communist countries, East & Central Europe, or New Europe), there are – as a rule – no transparent structures in which events, artefacts, and artists significant to art history would be organized into a referential system accepted and respected outside the borders of a particular country. Instead, we encounter systems that are enclosed within national borders, mostly based on argumentation adapted to the local needs, and sometimes even duplicated, so that, besides the official art history, there is a whole series of stories and legends about art and the artists opposed to the official art world. However, written records about the latter are few and fragmented. Comparisons with the contemporary Western art and artists are extremely rare.

A system that is fragmented to such an extent prevents, first of all, any serious attempt at comprehending art that was created during the socialist period as a whole. Secondly, it represents a huge problem for artists, since they are, apart from lacking any solid support in their activities, compelled for the same reason to steer between the local and international art systems. And thirdly, it blocks communication among artists, critics, and theorists from these countries.

The EAM is intended to serve as an orientation tool in the still undefined field of Eastern European art. There is no need to emphasize how crucially important it is to have proper orientation in art, just as in other fields. If one looks at a piece by Joseph Beuys, for example, and if he is at least somewhat familiar with artistic production, he will instantly perceive it in relation to an entire network of other artworks and artists, among whom Beuys occupies an important place. The map of art that has been produced mainly in the West is present in the consciousness of almost everyone, at least in its basic outlines. It happens very rarely that, when looking at a certain work of art, one does not have at least a basic idea about its place within the art system.

Just the opposite is true when it comes to art originating in the East; in most cases, one is at loss as to where such-and-such work belongs and in what way. A great deal of engagement is required in order to sort out whether the given work is something of significance for the production of a particular region or it is merely a belated variation of something else. This sort of disorientation affects not only Western art-lovers, but also the majority of local art-lovers in the East. The non-existence of a transparent art system is not merely the consequence of present conditions in Eastern Europe; it is rather a constitutive part of the art system in these territories. (This we can assert unambiguously in regard to the territory of former Yugoslavia, which, indeed, we know quite well.) Instead of a transparent art system that would allow comparisons on an international level, what we have to deal with in our region is an art-historical narration organized into local mythologies, which are not, as it were, susceptible to translation into the international language of art. The persistence of local mythologies relies not so much on the lack of knowledge or expertise, but rather on the fear of realignment in the system of values. This is precisely why, in our region, experts from one country have typically not intervened in the interpretation of the art of another country. This principle even held true on the territory of the single state of Yugoslavia, where experts from one constituent republic were loath to intervene in the art system of another republic – or rather, this happened only very rarely and then, as a rule, as something excessive.

The only possible way to overcome this tendency is by organizing a field that will induce the intervention of foreign experts. In the desire to transgress the closed systems of interpretation and evaluation, the EAM is organized as a unified system, despite the number of countries it encompasses. Given this imperative of intervention, the selection of artists assembled so far is merely a basis for subsequent phases, which have been drafted so as to transgress in concrete ways and on various levels, within the scope of our capabilities, the borders of these art fiefdoms.

The aim of the first phase of the East Art Map was to show the art of the whole space of Eastern Europe, to take artists out of their national frameworks, and to present them in a unified scheme that can serve as a clear and user-friendly map of the art of Eastern Europe from 1945 to 2000.

Our initial presumption was that, in local contexts, there exists the memory or consciousness of what has actually affected the development of art in these areas. But since we knew of no previous attempt to map this knowledge, we invited 24 eminent art critics, curators and artists to present up to 10 crucial art projects from their respective countries over the past 50 years. The choice of particular artworks, artists, and events, as well as their presentation (sometimes accompanied by a more general text about the specific circumstances of the given country), was always left exclusively to the individual selectors. The invited selectors were: Inke Arns, Vladimir Beskid, Iara Boubnova, Călin Dan, Ekaterina Degot, Branko Dimitrijević, Marina Gržinić, Sirje Helme, Marina Koldobskaya, Suzana Milevska, Viktor Misiano, Edi Muka, Ana Peraica, Piotr Piotrowski, Branka Stipančić, János Sugár, Jiří and Jana Ševčík, Miško Šuvaković, Igor Zabel, and Nermina Zildžo.

1. The results of this research were published in September 2002 in New Moment Magazine nr. 20, Artforum in New Moment, in collaboration between Irwin and the New Moment Magazine, and co-edited by Livia Páldi. Individual selections were combined into a single unit in order to enable comparative views on the selected material and to present it in the form of a map that answers the basic who-where-when questions.
2. The East Art Map CD-ROM was produced in collaboration with RenderSpace Pristop Interactive from Ljubljana and Karl Ernst Osthaus Museum from Hagen. Its test version was first presented as a part of Museutopia exhibition in KEOM Hagen, in June 2002, and was later presented at several events and exhibitions.

In the process of organising the EAM, we have so far encountered several characteristic features regarding the way in which art systems function on the territory of the so-called East. We would like to highlight two of these features, which are interconnected and bear special relevance for the future development of the project.

Although we had explicitly asked the invited selectors to place the chosen artists and their works, in terms of their specific contribution, in relation both to the local and the international artistic production, only some of them actually did that. Also, the criteria by which the artists were chosen were entirely heterogeneous; we did, indeed, expect that, but we hoped, at the same time, that the criteria for each selection would be clearly defined. However, the amount of discrepancy between various rationales for choosing specific artists turned out unusually large. This is especially evident in the selectors' reluctance to situate any given artist in relation to the art production that was taking place at the same time in the West. And there is the crux of the matter.

Only in a few cases the Eastern art production was considered in any way in relation to the contemporary Western production. This holds true, though for different reasons, not only for local, Eastern experts, but also for Western experts, who as a rule limited themselves to comparisons with Western artists. If one can say that, in the recent past, a great deal has been done in terms of exhibitions, in which artists from the East were represented along with those from the West, this is not at all the case when it comes to reflecting on this art. Although it is true that quite a few catalogues and books dedicated to various segments of contemporary art in the East have recently appeared, one could hardly say that anything has been done in terms of comparisons between East and West. Quite on the contrary. This area is still a no man's land, separating one half of Europe from the other.

Irwin

HISTORY IS PLEASE HELP TO

www.eastarttr



What is the “East Art Map”?

The project “East Art Map - A (Re)Construction of the History of Contemporary Art in Eastern Europe” was initiated in 2001 by the Slovenian artist group Irwin. The “East Art Map” (EAM) aims at critically (re)constructing the history of art in Eastern Europe between 1945 and the present, beyond the ex-Socialist ‘official’ chronicles, national legend formation, and fragmented information available in the West. The concept reads: “Every single move made by an artist in Western European civilization is documented. Did you know that there is no such thing in Eastern Europe? [...] This has been so for decades, but it doesn’t have to be like this anymore. We are planning to transform the legends and stories of the underground into a legitimate art history. [...] History is not given. It has to be constructed.”

What has happened until now?

Initially, in collaboration with the New Moment (Ljubljana), Irwin invited a group of 24 eminent art critics, curators, and artists from various ex-socialist countries of Central, Eastern and South-Eastern Europe to select and present up to ten crucial art projects from their respective countries and contexts which have taken place over the past 50 years. In this way, a basic data pool of approximately 200 artists and projects was collected. It became part of a database that was first published on a CD-ROM (2002) and in a special issue of the New Moment Magazine (Nr. 20, 2002).

What’s next?

The next step, technically as well as conceptually, is to transfer the EAM on the Internet and open it up for contributions from its users. These contributions can be made in the form of replacement of existing items in the database or as an addition of missing artists/events/projects. All proposals will be displayed on the website and open for public discussion (in the feedback area) until the final decision of the international committee. The EAM, which was conceived as a group project, will thus be turned into a truly participatory project. The general public and specialists are invited to provide additional data, which may, for sure, change the topography of the map. In this way, 1) the collection of data will be accelerated and its organisation democratised; 2) it will be possible for anyone to collaborate in the creation of a history that will be unfolding before our eyes; 3) a space will be established and conditions created that will facilitate communication among theorists, critics, and others from all over Eastern Europe.

How to participate in the construction of history?

We invite anyone who is willing to participate and who thinks they have a better idea than the original selectors, to propose a replacement for any project or artwork included in the EAM. Alternatively, simple additions of missing content can be proposed. Guidelines for such proposals will naturally be the same as those presented to the selectors: participants will have to write a page of text presenting their suggested replacement or addition, as well as the reasons why it should be included. In addition, they will be required to provide written references confirming the reliability of the date of the project they are proposing for inclusion. Every two to three months an international committee of six experts will decide whether the submitted proposals will be included or not.

The website should gradually become a useful information tool on the issues of Eastern European visual arts.

Submitting proposals/content to the East Art Map

Send your proposal – complete with: a) a written page of text presenting your suggested replacement and the reasons why it should be included, and b) written references confirming the reliability of the date of the project you are proposing for inclusion – to editor@eastartmap.org or submit it directly at this website, on the information page of the artist you wish to replace.

All the proposals – provided they contain all the requested materials – will be displayed on the website and open for public discussion until the final decision of the international committee. A feedback area will be installed.

Any questions should be directed to the editor Inke Arns at editor@eastartmap.org.

www.eastartmap.org

WALKING THEORY – TOGETHER

A Few Notes on TkH's Theoretical Performances

Ana Vujanović

This text combines a presentation of the Walking Theory (Teorija koja Hoda – TkH) projects in the period between 2000 and 2004 with a broader theoretical analysis of our collective theoretical-artistic work and public activities, placing it all within the context of the recent Belgrade art and culture scene. All TkH's projects are realised as collective work of several (young) theorists and artists from Belgrade, who generally follow similar macro-theoretical and artistic approaches in the field of contemporary performing arts. The aim of the first section of this text is to present the TkH group as an event that has appeared and functioned in a particular cultural and social context. More precisely, it aims at illustrating the external (public) effects of TkH's collective work and its consequences on/in introducing a specific, clear, and critical discourse within the hybrid discursive matrix predominant in the (artistic, cultural, and even social) local context. The other section, which is more official in terms of theory, offers a broader theoretical overview of issues related to recent collective practices in art, theory, and culture. The two sections are not strictly separated but rather interrelated, as it is the case with the actual work of the TkH.

This paper focuses on the different standings of authors in the contemporary artistic and theoretical framework. These standings range from the stable and autonomous author-subject relationship as an ideal image of modern Western humanist epistemology, over the non-individualistic collectiveness proclaimed within the framework of communist ideology, and the parallel fragile, de-fragmented author-subject relationship (and its political (in)capabilities) characteristic for the West, to the (im)possible post-identity subjectivity of author(s) from the post-socialist Eastern Europe on the global cultural and artistic map.

The TkH was established in 2000, in Belgrade, as an informal and relatively cohesive theoretical-artistic research group. Between 2000 and 2002, it operated mainly within the Centre for New Theatre and Dance, as a part of the Centre's programme. In 2002, we registered the TkH as an independent NGO: The TkH Centre for the Theory and Practice of Performing Arts. As for its formal restructuring up to now, the TkH has been gradually shifting from a cohesive and enclosed group towards a more open theoretical-artistic platform, which includes both permanent and occasional collaborators. This shift from 'group' to 'platform', taking place in both the inner structure and the exterior shape, has radically changed the basic working strategy and self-reflection of the TkH, which I will come back to later. One of the main objectives of the TkH platform is to introduce systematically and develop at various public levels (from artworks to academic lectures) a broad field of contemporary performing arts and their critical theories in the local socio-cultural context, establishing a close and productive relationship between them and other practices and disciplines of contemporary arts. On the other hand, we are seeking to promote the recent generation of 'authors-in-process' as new subjects on the artworld map and to collaborate effectively with theorists and artists from abroad, especially from the region of South-Eastern Europe. Besides, the TkH engages in education and we are seeking to offer additional education (at the University, as well as through independent projects based on the principle of post-pedagogy) to art students and young artists in the fields related to contemporary arts.

TkH's PROJECTS AND ACTIVITIES:

TkH, Journal of Performing Arts Theory: The journal was established in the beginning of 2001 as a result of research work by TkH's collaborators/members. It focuses on the contemporary performing arts (which include various forms of theatre, drama, radio-drama, opera, ballet blanc, dance, performance, digital theatre, theoretical performance, happenings, experimental video and film, multi-media events, etc.), as well as on the contemporary theories of art (post-structuralism, semiotics, recent

analytic aesthetics, speech acts theory and its later re-readings, culture, media, and gender studies, theoretical psychoanalysis, the theory of bio-politics, new historicism, etc.).

Performing Arts Theory School (PATS): Within the first cycle (2000-2001), in collaboration with the CENPI, the collaborators of the TkH gave a series of lectures and workshops guided by Professor Miško Šuvaković, which assisted our own research in the field of contemporary theories and arts. Within the second cycle (2001-2002), we organized an official four-course educational program for fifteen young theorists, artists, and students. We are currently planning a larger project in the same direction – *Studio for Critical Criticism*. By means of PATS projects, we are seeking to promote young people engaged in the contemporary performing arts, who are trying to form a generation of theorists and artists capable of reviving the domestic scene of performing arts.

Organising international theoretical symposiums on theatre, in collaboration with the Belgrade International Theatre Festival: *Towards a New Theatre of South-Eastern Europe* (2001), *The Future of Theatre Is in Philosophy (Brecht). Yes or No?* (2003), *X... and other passions* (2004).

Theoretical Film Studio (since 2002), in which we organise workshops and production of experimental artistic-theoretical films. Four films have been made until today, in collaboration with ART TV and the Department for Digital Art at the University of Arts: *Freedom is Political Construction*, *Gazes for/of RB*, *Frida Kahlo: una pierna y tres corazones*, and *Pleasure in Deconstruction*.

Theoretical-artistic public actions: *Walking Theory*, a theoretical performance, National Theatre Belgrade; *A Hyper-Real Allegory: the Theorist's Studio in the Age of Post-socialism*, a theoretical exhibition, Student Cultural Centre; *Walking Theory – an Inversion*, a theoretical performance, International Festival of Alternative and New Theatre, Novi Sad; *DreamOpera*, theoretical opera, Ideas Campus, Tartini Theatre, Piran (Slovenia); *DreamOpera*, National Theatre Belgrade; *Inversion/Asymmetry*, a theoretical performance, Action/Fraction, MaMa, Zagreb (Croatia) (2001); *Performing Gender*, a theoretical performance, International Festival – April Meeting; *Artists Have To Walk Through Theory*, a theoretical installation, Real Presence, Museum 25. May; *Pleasure in Deconstruction*, a multimedia theoretical spectacle, International Universities of Arts Symposium, Rector House at the University of Arts in Belgrade (2002); *Why did Marquise de Sade never meet Kathy Acker?*, a radio-drama, Radio Belgrade; *Pleasure in Deconstruction*, a theoretical performance, Urban Festival, Faculty of Philosophy, Zagreb (Croatia) (2003); *Psychosis and Death of the Author – Algoritam YU03/04.13*, a digital (CD ROM, LAN, Internet) theatre performance, University of Arts & TkH-Centre (2003-2004), BITEF 38., Belgrade.

The TkH's founders are: Bojana Cvejić, Bojan Đorđev, Siniša Ilić, Jelena Novak, Miško Šuvaković, Jasna Veličković, and Ana Vujanović. Its permanent collaborators have until today included: Bojana Cvejić, musicologist, performer, M.A. from the Faculty of Music; Bojan Đorđev, theatre director, performer, and postgraduate student of arts and media theory at the University of Arts; Siniša Ilić, visual artist, performer, and postgraduate student of painting at the Faculty of Fine Arts; Vlatko Ilić, student of theatre direction at Faculty of Dramatic Arts; Marija Karaklajić, drama author and postgraduate student of film and media studies at the Faculty of Dramatic Arts; Mirko Lazović, visual artist and student at the Faculty of Fine Arts; Tanja Marković, psychologist, theorist of culture, and postgraduate student of the theory of art and media at the University of Arts; Ljubiša Matić, theatre director and postgraduate student of arts and media theory at the University of Arts; Maja Mirković, costume designer and postgraduate student of stage design at the University of Arts; Ivana Stamatović, musicologist, postgraduate student of musicology, and teaching assistant at the Faculty of Music; Jelena Novak, musicologist, M.A. in theory of art and media, and editor at Radio Belgrade, 3rd Programme; Maja Pelević, drama author and student of dramaturgy at the Faculty of Dramatic Arts; Ksenija Stevanović, musicologist and collaborator at Radio Belgrade, 3rd Programme; Miško Šuvaković, Ph.D., theoretician of art and professor at the Faculty of Music and the University of Arts; Jasna Veličković, composer and postgraduate student at the Royal Academy in Hague; Ana Vujanović, theoretician of performing arts and culture, Ph.D. from the Faculty of Dramatic Arts; Katarina Zdijelar, visual artist and student at the Faculty of Applied Arts.

Our collective work, artistic as well as artistic-theoretical, can be considered in its various aspects and from many different points of view, since it is a complex phenomenon, determined simultaneously by its internal dynamics between the living persons and their inter-subjective relations, its reception by the audience or public opinion as a powerful and/or challenging cultural movement, and its intentional, cumulative and simultaneous intervention by several authors in the surrounding context. Besides, collective, collaborative, and group practices have a long history, or rather pre-history, in the world of performing arts and have functioned in the field as an almost unavoidable necessity for a long time. This is particularly obvious in the field of theatre, opera, and ballet, wherein the ideal figure of Western modernity and modernism – the Artist as a lonesome genius – has actually never been established. Instead, this ideal author-as-a-lonesome-genius has always been involved in the complex and complicated machinery including numerous participants, on which the final result/product of artistic creation depended. But even more significantly, in the traditional (European, Western,

bourgeois) theatre, opera, and ballet, collective work is clearly hierarchical, so one might speak about a calculated 'amount' of individual and particular artistic, technical, production-related, and theoretical contributions, and/or about the protocols of deputations of power, competences, and mandates, rather than about collective creation or group work in its realization. The name of the author that signs an artwork eventually provides and reasserts this dynamic and the structure of obligate collectiveness. In the field of theatre, from the times when the paradigm of director's theatre was established up to the present days, this working scheme has been firmly installed as the basic ideological bone.

During the 20th century, from the historical avant-garde and especially the late modernism and neo-avant-garde of the 1950s and 1960s, different and new kinds of collective work have been practiced. Notwithstanding the shadows of naïve myths and ideological traps, those practices often included productive interaction in the working process instead of a clear 'division of labour.' From the viewpoint of immanent poetics, interaction between several authors has become the constitutive element that was initially implied both in the working process and in its results (artworks, texts, etc.). In the 20th-century history of performing arts, this kind of collectiveness was related to (1) artworks realized in multi- and interdisciplinary fields of art and theoretical disciplines, where the involved authors invested their specific knowledge and skills as relatively equal segments of work, and (2) new concepts of creative (or) working process, such as those of laboratory and workshop, or the whole paradigm of art as investigation (according to Giulio Argan and beyond). Such collective practices have established themselves both in art and in art theory. There are numerous examples, such as: Art&Language, Tel Quel, NSK/Irwin, Performance Group, Theatre Laboratory of and like Grotowsky, Living Theatre, Grand Union, etc.; at the moment, many groups are working in this manner in the field of Internet theatre and cyberperformance; among the recent examples, one should mention Irwin, Egon March Institute in Slovenia, BADco. in Croatia, A3, Kod, Opus 4, Seven Grandiose, and TkH in Serbia and Montenegro, not to forget the *Collect-if* project, which practices and also conceptualizes this kind of work. Interpretations and theoretical analyses of those practices are manifold, but we might place a rough boundary between the enthusiastic and non-topical 'eulogies' of the new, open, and democratic working principle that has dismantled the stars-and/or-big-authors'-names system, and those critics who are generally sceptical about any possibility of equal collaboration that would manage to liberate itself from all tensions between the centre and the margins of knowledge-and-power and power-and-desire, or from the struggles for authority and resistances to it/her/him.

TkH's work can also be theorised from many points of view as a collective practice. After having offered the preliminary introduction, I shall opt for only one of them – the contextual approach. Therefore, I shall consider collective practice and work, TkH's work in this case, as an artistic-cultural-social event and practice, particularly in the way in which it functions in the recent local (Belgrade) context.

The basic form of TkH's work is theoretical performance, or performance-lecture and performance-discussion as its variants. It is important to emphasize that the term 'performance' in this context does not mean artistic performance, which would imply that we 'act out' certain ready-made theories. On the contrary, during the theoretical performance we – as theoreticians-performers – literally perform the selected discursive positions, trying to find arguments, theses, and proofs, and exploring the discursive potentialities that those positions use or might use in the discussion. Thus, in the theoretical performances, especially in the performance-lectures and performance-discussions, we explicitly perform and confront arguments and ways of speaking for several theoretical positions by means of our own performing procedures. This could not be understood as group work, since it is too formal and clear, but rather as collective and collaborative work on the constructed artistic-theoretical platform. Each particular platform is constructed by means of dialogues in a casual and friendly collective atmosphere, but individual positions are selected by the authors and developed by themselves, with or without help from other participants.

The basic procedure of TkH's theoretical-performances is to perform various existing and current discourses on art, culture, politics, and society, which are converted and brought to the level of clear discourse, encountered and confronted on the scene. The scene may signify different contexts of performing: a theatre scene, stage, gallery, academic contexts, classroom, symposium, conference, drama text, radio program, Internet, etc. In order to realise the procedure of confronting different discourses, several participants (authors-performers) have to be involved, since each of them represents and pleads for one articulate, clear, and necessarily reduced discursive position. Instead of definite conclusions and statements that would spring out as messages or morals of such performances, we often perform a series of problematic points. Rather than resolving the issue and pointing towards our position in favour of one or another theoretical model, we expose ambiguities and overlapping of these discourses by showing specific problems in the social reality of Serbia, which make our final judgment virtually impossible. Rather than providing ready explanations and finished arguments, we therefore offer dialogue and discussion, raising questions about the ultimate explanatory power of chosen theories and about their relation to the actual social context of Serbia in the 2000s.

The effect of this performance procedure is a kind of discursive passage through different discursive systems in a particular performance (that involves several performers and positions), as well as through different discursive contexts (theatre, festival, classroom, symposium, gallery, museum, etc.) from one performance to another. All performances together, as well as each of them separately, produce a discursive polyphony, wherein each of the produced and performed discourses is recognizable and reduced to its basic proposition (ideological framework, politicality, macro-epistemological matrix, implicit consensus, syntactic logic and structure, combinations of familiar phrases and syntagms). Sometimes the discourses are, on the one hand, so perfectly reduced and extremely naked, and on the other so literally performed that they seem stupid and banal, that the audiences that are familiar with them might be bothered and bored watching and listening to them.

I know that the strategy of reduction does not seem very clever and profound. But I shall explain why it is necessary to reduce a discourse before it is confronted with the others and what is the contextual effect of this strategy in our society. These collective performances – especially when one knows that the performer before one's eyes is serious, politically (and) theoretically engaged, and among the best young theoreticians of art and culture in the local context – function as challenges and provocative criticisms of the context. I shall explain how, but first I must explain something else. In fact, I cannot be absolutely sure and, honestly, I do not dare to assert that we have structured our work and public performances with this intention as a clear goal and absolutely intentionally at the very beginning of our work. As I am able to reconstruct the development of the procedure from the present position, we were quick in recognizing that our public performances, which were indeed collective and structured as polyphonies of different discourses, functioned in the local context as they did precisely because of their structure. And then we developed that structure into a clear and politically articulated working concept. Perhaps it is not praiseworthy, but in my opinion it is more important to explain the interactions and inter-productions between the phenomenon of our performances as a cultural and societal practice and its context as a network of practices than to assert that we were sages and masters of discourses while still being senior undergraduate or junior postgraduate students. (And neither we are now.) Hence it is the context that, besides all our invested theories and hard work in investigations, discussions, and analysis, helps us produce this kind of results – simply by being defied and contested, sometimes not too delicately. And this is the general point – because the society is always structured in terms of practices which are refused and (re)located at its 'second stage'. Those practices are symptomatic for the society and are as such involved in it as its constitutive elements. In other words, our collective performances as social practice are produced un-intentionally by the local discourse system as its own transgressive practice. In the same way they function abroad – as real material symptoms of the discursive network in a post-socialist society, which is not able to establish its own discourse and to enlist itself in the global discursive map with its acts. But of course, our performances do not produce such effects accidentally. We moderate and handle the process of social production to a certain extent, dealing with and thematizing the local discursive network as our primary subject, network that functions on the level of macro-social paradigms, as well as on the level of art (performing arts) and culture. Now I can say that it is indeed our intention and manifest reason for insisting on collectiveness in our performing practice. A single author or performer often stays in the previously produced framework, even though confronting the surrounding context, but several authors and performers that work and perform together are always, regardless of their evident schemes and intentions, in the situation where they must reinvestigate, articulate, and fight for their discursive frameworks that are constantly challenged.

And what about the context? Why is this practice so challenging and symptomatic? When I speak about the current local context, I speak about Belgrade, and in broader terms about Serbia and Montenegro, as a post-socialist society in political and economic transition, located at the far periphery of the "first world", and probably of the second world too. That is the sense I am interested in and that is what the TkH is primarily concerned with, that is the context that produces and is in turn produced by discursive polyphony (which is in its logic similar to our performances). But it appears as the universal and self-justifiable framework for the co-existence of numerous individual, small discourses, which are by themselves hybrid and initially structured as mixtures of elements taken from various other discourses. For the first macro-discourse, the example may be nationalism as an impending master-discourse in Serbia and Montenegro. For the second one, the examples are mixtures of socialism and orthodoxy or of liberal capitalism and orthodoxy. This discursive logic is especially noticeable in the age of post-socialism, when the macro master-framework of communist and real-socialist ideology – which made a consensus of humanist equalization on the whole discursive field from the ideological position of the ruling bureaucratic-political class – is discredited and lost. Thus, post-socialism in Serbia could be understood as the age of the literal lost of a humanist macro-consensus. The only discourse that pretends to the position nowadays is nationalism. However, it is on the one hand always mixed with other discourses and appears only in that mode, while on the other it no longer recognizes itself (and neither do the minor local discourses) as a particular discourse with a specific ideology, politics and politicality, strategy and tactics, or protocol. And that is the crucial problem for TkH's performing practice. In the field of recent Serbian art or, more precisely, recent Serbian theatre and theatre theory, there is a half-concealed but self-justifiable consensus about

what theatre actually is. In fact, none of the ruling theatrologists is able to articulate the invariable truth of theatre and actually they never have articulated it, but somehow everyone knows what it is without saying a word. One must know it and reproduce it, not asking too much about it, in order to stay inside the local theatre world as a critic, theorist, director, drama author, etc. accepted by the system. Thus, a few years ago a prominent Belgrade theatre critic refused to write about the Belgrade International Theatre Festival because it included mostly non-verbal, physical, and dance performances that 'are not theatre' according to the consensus. Of course, this (his) position is obviously situated in the framework of modernism or the middle-modernist discursive framework of theatre. But the real problem is not in this identification. The real problem is that the discourse does not recognize this (its own) framework. On the contrary, it understands itself – and if it has authority, it is also recognized by others – as the universal, self-evident, and verified authentic discourse on theatre.

So what TkH's collective discussion-performances show concerning the local context – above all, the artistic and cultural context – is that there is never a single, universal, true, self-justifiable, real, genuine, and transcendental discourse, but always many different discourses, which are all institutional, material social practices in constant struggle for power that should provide them with transcendence, universality, self-evidence, and the ineffable consensus of verification. Only when a discourse is situated clearly in the specific inter-discursive and institutional network, one can seize it and work with it – which means that it can be analyzed, deconstructed, explained, and exposed, scrutinized, criticized or defended, confronted in a way that is clear for other people, etc. In that way, a discourse is shown as the materially structured and regulated speech of social, cultural, and artistic institutions, speech that is produced in a very stupid and banal way, and that descends from above to the individual artwork and everyday life, from the centres of social knowledge-and-power and desire-and-power, from the position of authority. So there is no mystery and ineffability: all discourses are quite conceivable and apprehensible social practices. In the confrontational discursive procedure of TkH's collective performances, the discursive 'aura' of quasi-transcendence, which is verified 'somewhere-there' and comes from 'nowhere', gets dispersed and deconstructed. It is precisely this false and unattainable discursive aura that largely determines the contemporary local discourses. It provides them with a veil of profound ontological source, the veil that is so profound and so distant that it remains inaccessible to the social or artistic subject produced by the discourses. And it is precisely this aura, which appears as the pure nature and spontaneous literalness in the place of pure artificiality (i.e. sociality), that is the target of TkH's theoretical-performances. These performances offer individual – stripped to the level of banality and shown as un-sublime and un-universal (stupid) institutional speeches – micro-discourses, performed by several performers on the stage and functioning as a challenging symptom for that discursive atmosphere and for the material networks I have just presented.

The subject of an involved performer is not and cannot be a stable source of some discourse derived from herself/himself. But s/he is not a fragile, defragmented subject because of that. S/he is rather a 'subject-among'. Not a master but a performative subject of discourse, still happy or unhappy. S/he – with her/his own name, personality or personal role(s), and subjective position – is the one who must stand and stands in front of what is performed, at the same time being the one who must renounce in advance at his/her perfect control over the discourse, because in the collective performance practice it is determined from the very beginning by the surrounding and confronting discourses instead of its author. That is why I regard these pieces as discursive social symptoms: they rupture and break the smooth reproduction of enacted hybrid discourses in the recent Serbian culture, art, and society. In TkH's collective performing process, the smoothness begins to itch. In fact, the discussions between discourses are not metaphysical and every position – every engaged performer – has to struggle for its/his/her integrity, the stability of the basic propositional frame, power to be critical, self-critical and self-reflexive, and for the political effects of its/his/her own material strategy of performance.

In my opinion, the most important among TkH's theoretical performances made with the help of the presented discursive procedures are the following: the symposium *Towards the New Theatre of South-Eastern Europe*, paper entitled *Politics of Arts: Three Possible Speeches* by Bojana Cvejić, Bojan Đorđev, and Ana Vujanović, Yugoslav Drama Theatre, Belgrade; *DreamOpera*, a theoretical opera, New Moment Ideas Campus, Tartini Theatre, Piran (Slovenia), especially the dialogue between Bojana Cvejić and Ksenija Stevanović in the Opera; the Symposia Aesthetics and Ethics, paper entitled *The Status of the Subject in/of Theatre Anthropology* by Tanja Marković and Ana Vujanović, Slovenian Society for Aesthetics, Ljubljana (Slovenia); Conference Vague, Volatile, Incomprehensible, performance-lecture entitled *The Discursivity of Non-discursive* by Tanja Marković and Ana Vujanović, Academy of Drama Art, Zagreb (Croatia); experimental theoretical drama texts by Miško Šuvaković and Ana Vujanović "Why did Marquise de Sade never meet Kathy Acker?" and the hyper-realistic theoretical drama "St. Ana of the Red Cross according to Miroslav Krleža and Roland Barthes," published in the TkH journal nr. 3 and 4; the collective drama *Econo-mimesis 2003: Masque*, published in the TkH journal nr. 6; *Performing Gender*, a collective theoretical performance, International Artists' Festival – April Meeting 2002, Student Cultural Centre; Conference Towards a Differ-

ent Theatre, paper entitled *The Crisis of the Crisis: Theory, Organisation, and Art in the Performing Arts World* by Bojan Đorđev and Ana Vujanović, Cultural Centre, Novi Sad (Serbia and Montenegro) and the collective text published in the journal for literature and culture *Polja* in Novi sad; Conference Culture and Politics – Transit Towards Europe, presentation entitled *Politics and Everyday Life – Plurality of Cultural Answers* by Tanja Marković, Miško Šuvaković, and Ana Vujanović, Cultural Development Research Institute, Belgrade; dialogues between Tanja Marković and Ana Vujanović in *Pleasure in Deconstruction*, multimedia theoretical spectacle, International Universities of Arts Symposia, Rector's House at the University of Arts, Belgrade and *Pleasure in Deconstruction*, multimedia theoretical performance, Urban Festival, Faculty of Philosophy, Zagreb (Croatia), as well as the dialogue between Bojan Đorđev, Siniša Ilić, and Tanja Marković in the same performance; critical dialogues between Tanja Marković and Ana Vujanović at the seminar for Eastern European dance critics, *Dance Critics*, Festival Confrontance 2002, Prague (Czech Republik) and the collective text "Critical Performing Review: *Verosimile* by Thomas Hauert & The Zoo," published in *DanceZone*, Prague; Postgraduate Conference in Slavic and Eastern European Studies, paper entitled *Mutation of Global Paradigms in Particular Contexts: Case of Theoretical Approaches to Serbian Contemporary Pop Culture*, by Tanja Marković and Ana Vujanović, University College of London, and a collective text scheduled for publication in London.



Ana Vujanović & Tanja Marković, from the performance / iz performansa: *Pleasure in Deconstruction of Postsocialist Mythologies / Uživanje u dekonstrukciji postsocijalističkih mitologija*, Urban Festival, Zagreb, 2003.

TEORIJA KOJA HODA – ZAJEDNO

Nekoliko zabilježki o teorijskim performansima TkH-a

Ana Vujanović

S engleskog preveo Tomislav Kuzmanović

Ovo izlaganje je sklop prezentacije projekata *Teorije koja Hoda* (TkH) u razdoblju od 2000. do 2004. godine i šire teorijske analize naših kolektivnih teorijsko-umjetničkog radova i javnih aktivnosti, napose u kontekstu recentne beogradske umjetničke i kulturne scene. Svi projekti TkH-a su ostvareni kao skupni radovi nekolicine (mladih) beogradskih teoretičara i umjetnika koji se u osnovi zalažu za slične makro-teorijske i umjetničke pristupe u polju suvremenih izvedbenih umjetnosti. Dio ovog izlaganja uključuje kratku prezentaciju rada TkH-a te objašnjava fenomen grupe kao *eventa* koji se pojavljuje i funkcionira u određenom sociokulturnom kontekstu. Preciznije, njegova je zadaća objasniti vanjske (javne) utjecaje kolektivnog rada TkH-a i njegove posljedice na/u uvođenje specifičnog, jasnog i kritičkog diskurza u postojećoj hibridnoj diskurzivnoj matrici koja dominira u (umjetničkom, kulturnom, čak i socijalnom) lokalnom kontekstu. Drugi dio ovog izlaganja u teorijskom je smislu povezan s prezentacijom, ali ipak pruža širi teorijski pregled problema recentnih kolektivnih praksi u umjetnosti, teoriji i kulturi. Ovi dijelovi nisu strogo odvojeni, već se često isprepliću kao što je to uostalom i slučaj s konkretnom praksom TkH-a.

Ovaj tekst je usredotočen na različite statuse autora u suvremenim umjetničkim i teorijskim okvirima. Ti statusi polaze od stabilnog, autonomnog autora-subjekta kao idealne figure moderne zapadnjačke humanističke epistemologije, preko ne-individualne kolektivnosti prisutne unutar okvira komunističke ideologije i suvremenog zapadnjačkog defragmentiranog autora-subjekta i njegovih političkih (ne)sposobnosti, pa do (ne)moguće postidentitetske subjektivnosti autora iz postsocijalističke istočne Europe na globalnoj kulturno-umjetničkoj karti svijeta.

TkH je osnovana kao neformalna, relativno konzistentna istraživačka teorijsko-umjetnička grupa 2000. godine u Beogradu, a između 2000. i 2002. opstojala je uglavnom unutar *Centra za novo pozorište i igru*, kao CENPI-ev programski segment. 2002. godine registrirali smo TkH kao nezavisnu nevladinu organizaciju: TkH-centar za teoriju i praksu izvedbenih umjetnosti. Od formalnog pre-strukturiranja do danas, TkH ne postoji kao konzistentna, zatvorena grupa, već kao otvorena teorijsko-umjetnička platforma, sa stalnim i povremenim suradnicima. Prijelaz s unutarnje strukture i vanjskog oblika 'grupe' prema 'platformi', koji ću kasnije detaljno objasniti, radikalno je promijenio temeljnu radnu strategiju i auto-refleksiju TkH-a. Jedan od glavnih ciljeva platforme TkH-a jest sistematičko uvođenje i razvijanje – na mnogim javnim razinama (od umjetničkih djela do akademskih predavanja) – širokog polja suvremenih izvedbenih umjetnosti i njihovih kritičkih teorija u lokalnom socio-kulturnom kontekstu s uskom produktivnom vezom između ovih i drugih praksi i disciplina suvremene umjetnosti. S druge strane, pokušavamo promovirati recentnu generaciju 'autora-u-procesu' kao novih subjekata na karti svijeta umjetnosti te učinkovito surađivati s teoretičarima i umjetnicima iz inozemstva,

posebno iz jugoistočne Europe. Pored toga, TkH je angažiran u edukaciji i stoga pokušavamo ponuditi dodatnu edukaciju u polju suvremene umjetnosti (na Sveučilištu u Beogradu te kroz nezavisne projekte koji se temelje na post-pedagoškim principima) studentima umjetnosti i mladim umjetnicima.

PROJEKTI I AKTIVNOSTI TkH-a

TkH, časopis za teoriju izvedbenih umjetnosti, osnovan je početkom 2001. godine, kroz istraživanja tadašnjih suradnika i članova TkH-a. časopis se bavi suvremenim izvedbenim umjetnostima (koje uključuju različite kazališne oblike, dramske tekstove, radio drame, operu, balet, ples, performans art, digitalno kazalište, teorijske performanse, happeninge, eksperimentalni film i video, multi-medijske predstave, itsl.) kao i suvremenim teorijama umjetnosti (poststrukturalizam, semiotika, kasna analitička estetika, teorija govornog čina i njezina kasnija tumačenja, teorija kulture, teorija medija, gender studies, teorijska psihoanaliza, teorija bio-politike, novi historicizam, itsl.).

PATS, Performing Arts Theory School, tijekom prvog ciklusa (2000.-2001.), u suradnji s CENPI, suradnici TkH-a realizirali su seriju predavanja i radionica pod vodstvom prof. Miška Šuvakovića koja je prvotno služila za naša vlastita istraživanja u polju suvremenih teorija i umjetnosti. Tijekom drugog ciklusa (2001.-2002.) organiziran je zvaničniji edukacijski program s četiri kolegija za petnaest mladih teoretičara, umjetnika i studenata. Trenutačno je u planu sličan projekt nešto širih razmjera – *Studio for Critical Criticism*. Projektom PATS pokušavamo promovirati mlade ljude sa suvremenim pristupom izvedbenim umjetnostima koji pokušavaju oformiti generaciju teoretičara i umjetnika koja će razbuditi domaću scenu..

Uređivanje simpozija o kazališnoj teoriji u suradnji s BITEF-om: *Prema novom teatru jugoistočne Europe* (2001.), *Budućnost teatra je u filozofiji (Brecht)*. *Da ili ne?* (2003.), *X... i druge strasti* (2004.).

U okviru *Teorijskog filmskog studija*, osnovanog 2002. godine, organiziramo radionice i produkciju eksperimentalnih umjetničko-teorijskih filmova. U sklopu ovog projekta dosad su napravljena četiri filma (*Freedom is political construction*, *Pogledi (za) RB-a*, *Frida Kahlo: una pierna z tres coracones* i *Uživanje u dekonstrukciji*) u suradnji s ART TV i Odsjekom za digitalnu umjetnost na Univerzitetu umetnosti u Beogradu.

Teorijsko-umjetnički javni radovi – 2001. godine: *Teorija koja hoda*, teorijski performans, Nacionalno pozorište u Beogradu; *Hiperrealna Alegorija: studio teoretičara u doba postsocijalizma*, teorijska izložba, Studentski kulturni centar, Beograd; *Teorija koja hoda – Inverzija*, teorijski performans, INFANT, Novi Sad; *DreamOpera*, teorijska opera, New Moment Ideas Campus, Teatar Tartini, Piran (Slovenija); *DreamOpera*, Nacionalno pozorište u Beogradu; *Inversion/Asymmetry*, teorijski performans, Akcija/Frakcija, MaMa, Zagreb; 2002. godine: *Performing Gender*, teorijski performans, Međunarodni festival; *Artists Have To Walk Through Theory*, teorijska instalacija, Real Presence, Muzej 25. maj; *Uživanje u dekonstrukciji*, multimedijски teorijski spektakl, Međunarodni simpozij Univerziteta umetnosti, Rektorat UU; 2003: *Zašto Markiz de Sade nikad nije sreo Kathy Acker?*, radio drama, Radio Beograd; *Uživanje u dekonstrukciji*, teorijski performans, Urban Festival, Filozofski fakultet, Zagreb; 2003.-2004. godine: *Psihoza i smrt autora – Algoritam YU 03-04. 13*, digitalna (CD ROM, LAN, Internet) kazališna izvedba, BITEF 38, Beograd.

Osnivači TkH-a su: Bojana Cvejić, Bojan Đorđev, Siniša Ilić, Jelena Novak, Miško Šuvaković, Jasna Veličković, Ana Vujanović. Dosadašnji stalni suradnici: Bojana Cvejić, muzikologinja, performerica, magistrica muzikologije na Fakultetu muzičke umjetnosti; Bojan Đorđev, kazališni redatelj, performer, postdiplomant teorije umjetnosti i medija na Univerzitetu umjetnosti; Siniša Ilić, likovni umjetnik, performer, postdiplomant slikarstva na Fakultetu likovnih umjetnosti; Vlatko Ilić, student režije na Fakultetu dramskih umjetnosti; Marija Karaklajić, dramaturginja, postdiplomantica filma i medija na FDU; Mirko Lazović, student na FLU; Tanja Marković, psihologinja, teoretičarka kulture, postdiplomantica teorije umjetnosti i medija na UU; Ljubiša Matić, kazališni redatelj, postdiplomant teorije umjetnosti i medija na UU; Maja Mirković, kostimografkinja, postdiplomantica scenografije na UU; Ivana Stamatović, muzikologinja, postdiplomantica i asistentica na Odsjeku za muzikologiju FMU; Jelena Novak, muzikologinja, magistrica teorije umjetnosti i medija na UU, urednica Trećeg programa Radio Beograda; Maja Pelević, studentica dramaturgije na FDU; Ksenija Stevanović, muzikologinja, suradnica Trećeg programa Radio Beograda; Miško Šuvaković, teoretičar umjetnosti, redoviti profesor na FMU i UU; Jasna Veličković, kompozitorica, postdiplomantica na Royal Academy u Haagu; Ana Vujanović, teoretičarka izvedbenih umjetnosti i kulture, doktorirala na FDU; Katarina Zdjelar, likovna umjetnica, studentica na FLU.

Kolektivni umjetnički, kao i umjetničko-teorijski rad može se promatrati iz različitih aspekata, gledišta i pozicija budući da predstavlja kompleksan problem koji je istovremeno određen internom dinamikom između živih osoba i njihovih intersubjektivnih odnosa, recepcijom publike ili šire javnosti kao snažan i/li izazovan kulturni projekt, te namjernom kumulativnom intervencijom nekolicine autora istovremeno na kontekst koji ih okružuje. Praksa suradnje, kolaboracije i grupnog rada ima dugu povijest

ili pretpovijest u svijetu izvedbenih umjetnosti te unutar tog polja funkcionira gotovo kao nužnost. Može se primijetiti da posebno u polju kazališta, opere i baleta idealna figura zapadnog moderniteta i modernizma—usamljeni genij Umjetnika—zapravo nikad nije ostvarena. Idealni autor-usamljeni-genij se uvijek ovdje pojavljuje kao dio kompleksne, zamršene mašinerije koja podrazumijeva rad velikog broja suradnika i o kojoj ovisi krajnji rezultat/proizvod umjetničke kreacije. No još je važnije da kolektivni rad u tradicionalnom (europskom, zapadnom, građanskom) kazalištu, operi i baletu ima jasnu hijerarhiju, stoga se prije može govoriti o zbroju posebnih, singularnih, umjetničkih, tehničkih, produkcijskih i teorijskih doprinosa i/ili o protokolima delegiranja moći, kompetencija i mandata, nego o kolektivnoj kreaciji ili grupnom radu. Ime autora koji potpisuje umjetničko djelo dodatno podupire i učvršćuje takvu dinamiku i strukturu obvezatne kolektivnosti. U području kazališta još od uspostavljanja paradigme redateljskog kazališta do danas takva je radna shema čvrsto utemeljena kao glavna ideološka odrednica.

Tijekom 20. stoljeća, od povijesne avangarde, zatim posebno u okviru kasnog modernizma i neoavangarde 1950-ih i 60-ih godina prakticirani su različiti i novi oblici kolektivnog rada. Imajući na umu ostatke naivnih mitova i ideološke zamke, to su najčešće prakse koje uključuju produktivnu interakciju u radnom procesu, a ne jasnu 'podjelu rada'. Unutar okvira takve poetike, interakcija između radova nekolicine autora postaje konstitutivni element koji je kako od samog uvođenja tako i unutar radnog programa uključen u rad i njegove rezultate (umjetnička djela, radove, tekstove, itd.). U povijesti izvedbenih umjetnosti 20. stoljeća ovakva se vrsta kolektivnosti odnosi: (1) na radove ostvarene u multidisciplinarnim i interdisciplinarnim poljima umjetnosti i teorijskim disciplinama u kojima autori ulažu svoje specifično znanje i vještine kao relativno jednake segmente rada; te (2) na nove koncepte kreativnih (ili) radnih procesa kao što su laboratorij, radionica i cijela paradigma umjetnosti kao istraživanja (Gulio Argan, itd.). Takve kolektivne prakse postoje kako u umjetnosti tako i u teoriji umjetnosti. Postoje mnogi primjeri: Art&Language, Tel Quel, NSK/Irwin, Performance Group, teorijski laboratoriji poput Grotowskog, Living Theatre, Grand Union, itsl. Trenutačno na ovakav način funkcioniraju mnoge skupine unutar polja Internet kazališta i cyberperformancea. U nama bližim kontekstima to su Irwin, Egon March Institute u Sloveniji, BADco. u Hrvatskoj, u SCG: A3, Kod, Opus 4, Sedam veličanstvenih, TkH; zatim projekt *Collect-if* koji i prakticira i konceptualizira ovakav način rada, itd. Postoji vrlo velik broj različitih interpretacija i teorijskih analiza ovih praksi koje otprilike sežu od entuzijastičkih, neproblematizirajućih hvalospjeva novog, otvorenog i demokratskog radnog principa koji poništava sustav zvijezda i/ili velikih imena, i kritike i uopće skepse naspram bilo kakve mogućnosti ravnopravne suradnje koja se može osloboditi tenzija između centra i margine znanja-i-moći i moći-i-želje te koja se grčevito bori za autoritet i otpor njemu/njoj.

Rad TkH-a kao grupne prakse također se može objasniti na različite načine. Nakon preliminarnog uvođenja na početku ovog izlaganja, pokušat ću objasniti rad TkH-a primjenom samo jednog –kontekstualnog pristupa. Stoga ću sagledati kolektivnu praksu i rad, u ovom slučaju TkH-a, kao umjetničko-kulturni-socijalni event i praksu, osobito s obzirom na njezino funkcioniranje unutar recentnog lokalnog (beogradskog) konteksta.

Glavni oblik rada TkH-a jest teorijski performans, ili performans-predavanje i performans-rasprava kao njegove varijante. Važno je naglasiti da termin 'performans' u ovom kontekstu ne podrazumijeva umjetnički performans, što bi značilo da smo 'odigrali' teorije iz određenih okvira. Naprotiv, tijekom teorijskih performansa mi–teoretičari-performeri—smo doslovno izvodili odabrane diskurzivne pozicije, pokušavajući pronaći argumente, teze, dokaze i istražujući diskurzivne potencijale koje bi pozicije mogle iskoristiti ili koriste prilikom rasprava. Stoga, tijekom teorijskih performansa, osobito tijekom performansa-predavanja i performansa-rasprava, izvodimo i izravno sučeljavamo i argumente i načine govorenja za nekoliko teorijskih pozicija kroz naše izvedbene postupke. Ovaj postupak se ipak ne može tretirati kao grupni rad jer je previše formalan i transparentan, već kao kolektivni rad, odnosno suradnja na konstruiranoj umjetničko-teorijskoj platformi. Svaka od tih platformi se konstruira kroz dijaloge u opuštenoj atmosferi kolektiva, ali svaku pojedinačnu poziciju odabire sam/a autor/ica i samostalno je razvija sa ili bez pomoći ostalih suradnika.

Osnovni postupak teorijskih performansa TkH-a jest izvođenje različitih postojećih diskursa umjetnosti, kulture, politike i društva koji se adaptiraju i dovode na razinu čistih diskursa, da bi ih se zatim sučelilo i suprotstavilo na sceni. Scena podrazumijeva različite izvedbene kontekste: kazališnu scenu, pozornicu, galeriju, akademske kontekste, predavaonice, simpozije, konferencije, dramske tekstove, radio programe, Internet, itd. Realizacija sučeljavanja različitih diskursa zahtijeva nekolicinu suradnika (autora-performera) jer tijekom izvedbi svaki od njih predstavlja i zastupa jednu artikuliranu, jasno definiranu i nužno reduciranu diskurzivnu poziciju. Umjesto određenih zaključaka i izjava koje bi funkcionirali kao poruke ili poante ovih performansa, mi često izvodimo cijeli niz problematičnih točaka. Umjesto rješavanja problema i upućivanja na našu poziciju za ili protiv ovog ili onog teorijskog modela, te točke razotkrivaju nejasnoće i preklapanja ovih diskursa, ukazujući pri tom na specifične probleme društvene stvarnosti u kontekstu Srbije, koje čine donošenje krajnjeg zaključka gotovo nemogućim. Stoga, umjesto gotovih objašnjenja i argumenata, nudimo dijaloge i rasprave koji otvaraju pitanja o svrsishodnosti odabranih teorija i njihovom odnosu prema stvarnom socijalnom kontekstu Srbije na početku 21. stoljeća.

Ovakav postupak je neka vrsta diskurzivnog prolaza kroz različite diskurzivne sustave u okviru jednog pojedinačnog performansa (koji uključuje nekoliko izvođača i pozicija) i kroz različite diskurzivne kontekste (kazalište, festival, učionica, simpozij, galerija, muzej itd..) od izvedbe do izvedbe. Sami performansi, pojedinačno i kao cijeli skup, dovode do diskurzivne polifonije unutar koje je svaki od izvedenih diskurza prepoznatljiv i sveden na svoje temeljne pretpostavke (ideološki okvir, političnost, makro-epistemološku matricu, implicitni konsenzus, sintaktičku logiku i strukturu, kombinacije poznatih fraza i sintagmi). Ponekad su diskursi s jedne strane tako precizno reducirani i ekstremno ogoljeni, a s druge toliko doslovno izvedeni da se čine banalnim i glupim pa se može dogoditi da se publika, koja je upoznata s njima, dosađuje gledajući i slušajući ih. Znam da se taktika redukcije ne čini vrlo pametnom i osobito lukavom. Ipak, objasniti ću zašto je potrebno reducirati određeni kontekst prije no što ga se sučeli s drugima i koje se kontekstualne posljedice primjene ove taktike u našem društvu. Skupni nastupi – osobito kad smo svjesni da su izvođači koje vidimo na pozornici ozbiljni, politički i teorijski angažirani, i među najboljim mladim teoretičarima umjetnosti i kulture u lokalnom kontekstu – funkcioniraju kao izazov i provokativna kritika datog konteksta. Objasniti ću kako, ali prije toga moram još nešto objasniti. Ne mogu biti potpuno sigurna i, iskreno, ne usudim se reći da smo na samom početku našeg rada potpuno svjesno strukturirali naš rad i javne nastupe s ovom namjerom kao jasnim ciljem. Koliko se mogu prisjetiti razvoja ovog postupka, ubrzo smo shvatili da naši javni nastupi, već tada kolektivni i zapravo strukturirani kao polifonije različitih diskursa, funkcioniraju na taj način unutar lokalnog konteksta samo zbog svoje strukture. I tada smo razvili strukturu do jasnog, politički artikuliranog radnog koncepta. Možda to nije pohvalno, ali mislim da je važnije objasniti interakcije i inter-produkcije između fenomena naših performansa kao kulturne i društvene prakse i njegovog konteksta kao mreže različitih praksi, nego reći da smo mi već kao studenti treće ili četvrte godine dodiplomskog studija ili prve godine poslijediplomskog studija bili mudraci i majstori diskursa (niti smo to danas). Stoga, pored svih naših teorija i mukotrpnog rada na istraživanjima, diskusijama i analizama, kontekst sam po sebi neupitno pomaže u stvaranju ovakvog načina rada odbacujući ga i testirajući njegovu vrijednost, ponekad ne na previše nježan način. I to je okosnica, budući da se društvo strukturira na temelju praksi koje su odbijene ili (re-)locirane na njegovu 'drugu scenu'. Ovakve prakse su simptomatične za društvo i kao takve su uključene u njega, kao njegovi konstitutivni elementi. Drugim riječima, naši kolektivni performansi kao socijalna praksa su ne-namjerno proizvedeni u okviru sustava lokalnog diskursa kao njegove vlastite transgresivne prakse. Na taj način one funkcioniraju i u inozemstvu – kao pravi materijalni simptomi diskurzivne mreže postsocijalističkog društva koje ne može uspostaviti svoj diskurs i upisati se na globalnu diskurzivnu kartu svojim vlastitim činovima. Međutim, naravno, naše izvedbe nisu slučajni produkti. Mi u određenoj mjeri upravljamo i rukujemo procesom socijalne proizvodnje baveći se i tematizirajući lokalnu diskurzivnu mrežu – koja funkcionira kako na razini makro-socijalnih paradigmi tako i na razini umjetnosti (izvedbenih umjetnosti) i kulture – kao naš primarni subjekt. Sad mogu istaknuti da je ovo zaista naš cilj i razlog zašto ustrajemo na kolektivnosti u našoj izvedbenoj praksi. Jedan autor ili performer češće ostaje unutar okvira koji je jednom proizveden mada je suočen s okolnim kontekstom, ali nekolicina autora ili performerica koji rade i nastupaju zajedno su uvijek, bez obzira na njihove čiste sheme i namjere, u situaciji da ponovno propituju, artikuliraju i bore se za svoje diskurzivne okvire koji se stalno dovode u pitanje.

A što je s kontekstom? Zašto je ovakva praksa tako izazovna i simptomatična? Kad govorim o recentnom lokalnom kontekstu, govorim o Beogradu, ili šire o SCG, kao postsocijalističkom društvu u doba političke i ekonomske tranzicije, koje se nalazi na periferiji prvog, a vjerojatno i drugog svijeta. U smislu da me zanima sada, čime se primarno bavi i TkH, ovo je kontekst koji proizvodi i koji nastaje iz diskurzivne polifonije (čija je logika slična logici naših performansa). Ali ona se pojavljuje kao univerzalan i samorazumljiv okvir za supostojanje velikog broja posebnih, malih diskursa koji su sami po sebi hibridi i koji su inicijalno strukturirani kao mješavine elemenata uzetih iz različitih diskursa. Primjer prvog makro-diskursa je nacionalizam kao lebdeći master-diskurs u Srbiji i Crnoj Gori. Primjer drugoga su mješavine socijalizma i pravoslavlja ili liberalnog kapitalizma i pravoslavlja. Ovakva logika diskursa je osobito prisutna u eri postsocijalizma u kojoj dominantni makro-okvir ideologije komunizma i realsocijalizma – koji je postigao konsenzus humanističkog izjednačavanja cijelog polja diskursa iz ideološke pozicije vladajuće birokratsko-političke aparature – gubi utjecaj i nestaje. Zato se postsocijalizam u Srbiji može shvatiti kao doba doslovnog izostanka humanističkog makro-konsenzusa. Jedini diskurs koji danas pretendira na tu poziciju je nacionalizam. Ipak, s jedne strane on se uvijek mješa s drugim diskursima i pojavljuje se samo u tom obliku, a s druge ni on sam ni drugi manji lokalni diskursi ne prepoznaju sebe kao pojedinačke diskurse sa svojim specifičnim ideologijama, politikom i političnošću, strategijama, taktikama i protokolima. I to je glavni problem izvedbene prakse TkH-a. U polju recentne umjetnosti u Srbiji, ili preciznije recentnog kazališta i kazališne teorije u Srbiji, postoji neki poluskriveni, ali samorazumljivi konsenzus o tome što je zapravo kazalište. U stvari, niti jedan od istaknutih teatrologa ne može nedvosmisleno artikulirati istinu o kazalištu, nisu je nikad ni artikulirali, ali je ona ipak svima poznata bez da se o njoj govori. Nadalje, da bi se postalo članom lokalnog kazališnog svijeta bilo kao kritičar, teoretičar, redatelj, dramaturg ili slično prihvaćen od strane sustava, ta istina o kazalištu se mora poznavati i reproducirati, a da se istovremeno ni po čemu ne dovodi u pitanje. Stoga je unazad nekoliko godina jedan istaknuti beogradski kazališni kritičar je odbio pisati o BITEF-u zato što je festival uključivao većinom neverbalne, tjelesne i plesne izvedbe koje prema konsenzusu 'nisu kazalište'. Naravno, ova (njegova) pozicija je očito utemeljena u okviru modernizma

ili umjereno-modernističkog diskurzivnog okvira kazališta. Međutim, ovo lociranje nije suština problema. Suština problema jest da taj diskurs ne prepoznaje ove (svoje vlastite) okvire. Naprotiv, on prepoznaje sebe—i ukoliko ima autoritet, prepoznaju ga i drugi—kao univerzalni, samorazumljivi i ovjereni autentični kazališni diskurs.

Dakle, ono s čime kolektivne rasprave-performansi TkH-a suočavaju lokalni kontekst, odnosno umjetnički i kulturni kontekst prije svega, jest da ne postoji jedan univerzalan, samorazumljiv, pravi, istinit i transcendentni diskurs već mnogo različitih diskursa koji odreda predstavljaju institucionalne, materijalne i socijalne prakse u stalnoj borbi za vlast koja im pruža prevlast, univerzalnost, samorazumljivost i prešutan konsenzus općeprihvaćenosti. Tek kada je diskurs jasno smješten unutar određenih interdiskurzivnih, institucionalnih mreža moguće ga je locirati i raditi s njime—što znači da ga se može analizirati, dekonstruirati, objasniti, razotkriti, preispitati, kritizirati, utemeljeno braniti, jasno suprotstaviti drugim diskursima, itsl. Na taj način, diskurs se pokazuje kao materijalno strukturiran i reguliran govor društvenih, kulturnih i umjetničkih institucija, odnosno kao govor koji je proizveden na vrlo banalan i glup način. Taj način polazi od vladajućih struktura prema pojedinačnim djelima i svakodnevnom životu, od centara društvenog znanja-i-moći i želje-i-moći, od pozicije subjekta autoriteta. Dakle, tu nema ničeg tajanstvenog ili neizrecivog: svi diskursi su prilično lako shvatljive i razumljive društvene prakse. Diskurzivni postupci sučeljavanja prisutni u kolektivnim izvedbama TkH-a razbijaju i dekonstruiraju diskurzivnu 'auru' kvazi-transcendencije koja je ovjerena 'negdje tamo' i koja dolazi 'niodkuda'. I upravo ta lažna i nedokučiva diskurzivna aura uglavnom određuje suvremene lokalne diskurse. Ona im pruža krinku nedokučivog ontološkog izvora; krinku koja je tako nedokučiva i toliko daleka da ostaje nevidljiva društvenom ili umjetničkom subjektu proizvedenom tim diskursima. Upravo ta aura koja se pojavljuje kao čista prirodna i spontana doslovnost na mjestu čiste artificijelnosti (tj. socijalnosti) je meta teorijskih-performansa TkH-a. Performansi koji nude posebne mikro-diskurse—koji su ogoljeni do banalnosti i koji se izvode kao neuzvišeni i neuniverzalni (glupi) institucionalni govori—koje izvodi nekolicina izvođača na sceni funkcioniraju kao izazovni simptom diskurzivne atmosfere i materijalnih mreža o kojima sam upravo govorila.

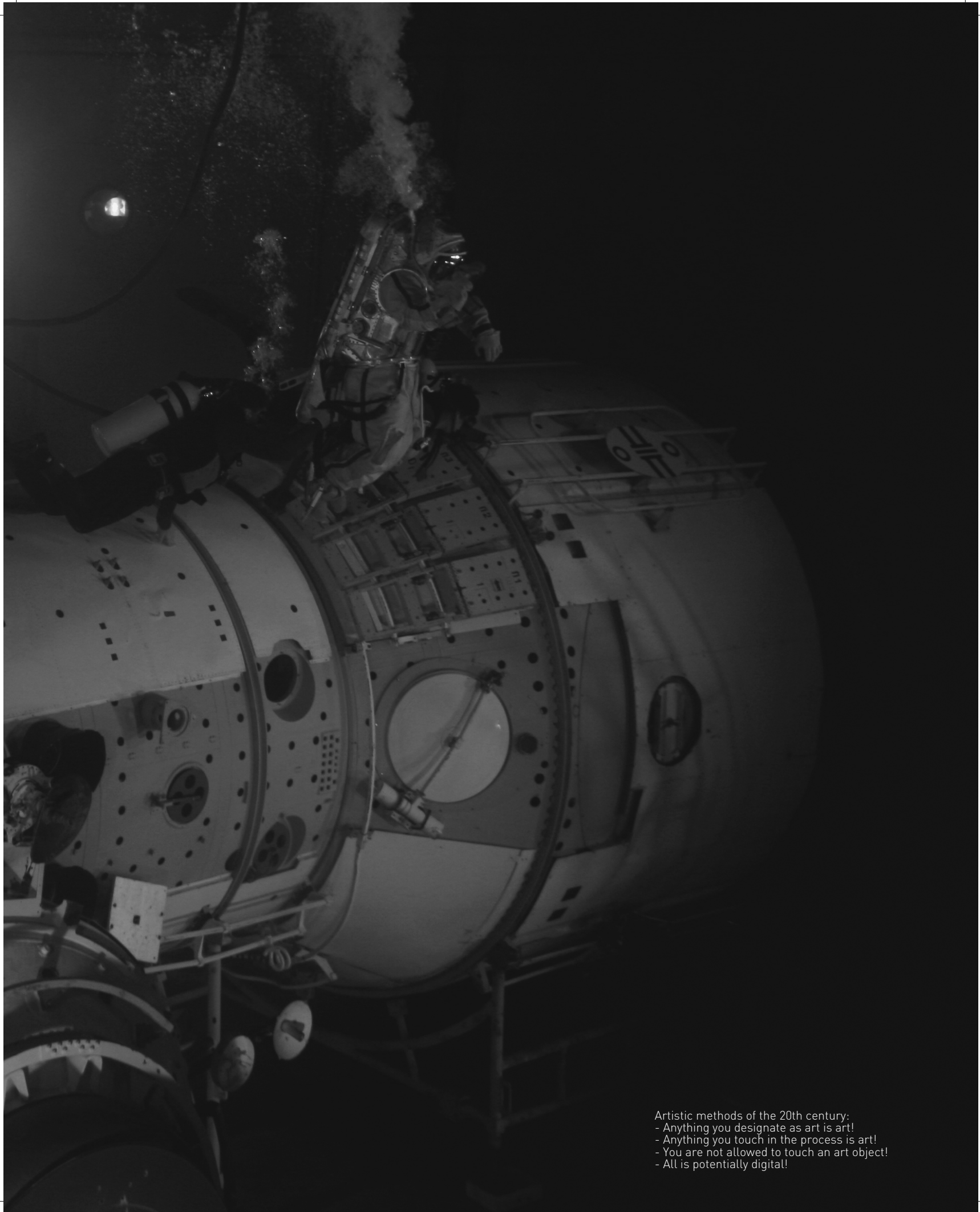
Subjekt uključenog izvođača nije i ne može biti stabilan izvor određenog diskursa koji proizlazi iz njega/nje samog/e. Ipak, on/a zbog toga nije nepostojani defragmentirani subjekt. On/a je prije 'međusubjekt'. Ne gospodar već performativni subjekt diskursa, sretan ili nesretan. On/a—sa svojim vlastitim imenom, osobnošću ili osobnim ulogama, i subjektivnom pozicijom—je osoba koja mora stajati i stoji ispred onoga što se izvodi, koja se istovremeno mora unaprijed odreći potpune kontrole nad diskursom zato što u praksi kolektivne izvedbe diskurs već u začetku predodređuju diskursi koji ga okružuju i koji mu se suprotstavljaju nego sam autor. Zbog toga promatram ove radove kao diskurzivne društvene simptome: oni kidaju i razbijaju glatku reprodukciju djelujućih hibridnih diskursa u recentnoj kulturi, umjetnosti i društvu Srbije. Tijekom kolektivnih izvedbenih postupaka TkH-a ta glatka površina biva izgrebana. U stvari, rasprave između diskursa nisu metafizičke, i svaka pozicija—odnosno svaki uključeni izvođač—se mora boriti za svoj integritet, stabilnost svojeg osnovnog predloženog okvira, za svoju moć za kritiku, samokritiku i autorefleksiju, i za svoje političke učinke koristeći svoje vlastite materijalne izvedbene taktike.

Najvažniji teorijski performansi TkH-a izvedeni prema objašnjenim diskurzivnim postupcima po mom mišljenju su: u okviru simpozija *Prema novom pozorištu jugoistočne Evrope*, referat Bojane Cvejić, Bojana Đorđeva i Ane Vujanović, *Politika i umetnost: tri moguća govora*; *DreamOpera* – posebno dijalog Bojane Cvejić i Ksenije Stevanović; simpozij *Estetika i etika*, referat Tanje Marković i Ane Vujanović, *The Status of the Subject in/of Theatre Anthropology*, Slovensko društvo za estetiku, Ljubljana; konferencija *Vague, Volatile, Incomprehensible*, performans-izlaganje Tanje Marković i Ane Vujanović, *Diskurzivnost nediskurzivnog*, ADU, Zagreb; eksperimentalni teorijski dramski tekstovi Miška Šuvakovića i Ane Vujanović, *Zašto Markiz de Sade nikad nije sreo Kathy Acker?* te hiperrealistična teorijska drama *Sv. Ana od Crvenog križa po Miroslavu Krleži i Ronaldu Barthesu*, objavljeni u *TkH*, br. 3. i 4, drama *Ekono-mimezis 2003: Maska*, objavljena u *TkH*, br. 6; *Performing Gender*, konferencija *Prema drugačijem pozorištu*, referat Bojana Đorđeva i Ane Vujanović, *Kriza krize: teorija, organizacija i umetnost u svetu izvedbenih umetnosti*, Kulturni centar, Novi Sad, SCG; konferencija *Kultura i politika: na putu ka Europi*, izlaganje Tanje Marković, Miška Šuvakovića i Ane Vujanović, *Politika i svakodnevnica – pluralitet kulturnih odgovora*, Institut za istraživanje kulturnog razvitka, Beograd; dijalog Tanje Marković i Ane Vujanović u *Uživanju u dekonstrukciji* u Beogradu i *Uživanju u dekonstrukciji* u Zagrebu – i dijalog Bojana Đorđeva, Siniše Ilića i Tanje Marković; kritičke rasprave Tanje Marković i Ane Vujanović na Seminaru za istočnoeuropske plesne kritičare, *Dance Critics*, festival *Confrontance 2002*, Prag, češka; tekst *Thomas Hauert & The Zoo, Verosimile, (DanceZone, Prag)*; *Conference in Slavic and East European Studies*, referat Tanje Marković i Ane Vujanović, *Mutation of Global Paradigms in Particular Contexts: Case of Theoretical Approaches to Serbian Contemporary Pop Culture*, University College of London.

Postgravitational Art

Dragan Živadinov

- A MACHINE MANUFACTURING OTHER MACHINES = ART
- A MACHINE CONTAINING THE NEGATIVE OF THE PRODUCT = CULTURE
- PRODUCT = CULTURE
- PRODUCT ADVERTISEMENT = CULTURE



Artistic methods of the 20th century:
- Anything you designate as art is art!
- Anything you touch in the process is art!
- You are not allowed to touch an art object!
- All is potentially digital!

Solo for reading bodies.

On Audience

and Antonia Baehr's and Henry Wilt's *Un après-midi*

featured by Petra Sabisch



Jean Philippe / photo: Make-Up Productions

0'00

Prélude 1:

Please choose
the adequate
distance between
your eyes
and the text

so

that

you

are

able

to

do

your

reading

solo.

0'00

Prélude 2:

Take a clock and make sure that you start exactly at 0'00 of the score, so that you are synchronized with every other solo interpreter. Whatever happens in your solo, it is important that you respect the time-score.

0'00

Lude:

Decide when it's time for you to start the solo and go ahead.

0'01....

Read and interpret the following instructions.

Dear Interpreter,

Here are some general instructions for you:

- *Relax and let yourself be guided. It's a challenge.*
 - ***Do what your MD text tells you to do***
 - *The MDs words are edited. So there are cuts and silences. Don't worry the ~~voices~~ text are is always back after a silence. You won't be left alone. I edited the ~~voices~~ words, so sometimes you'll hear a male voice, and sometimes a female voice you are free to ascribe all kinds of gender to the writing persons. Sometimes they change abruptly.*
 - *You can readjust your ~~volume~~ glasses, put your ~~earphones~~ ear-plugs back in, blink to water your contactlenses, etc. during the reading show if you need to.*
 - *Don't try to be in sync. with anybody. Just follow your personal MD instructions. It doesn't matter what the other interpreters or the audience does.*
 - *Don't try to be funny or exaggerated*
 - *Don't try to entertain the audience*
 - *Just stay with the instructions. The more you concentrate on them, the most thrilling it is to watch the piece. It's not about creating with interpretations of the instructions. It's about following them the best you can.*
 - ***Don't try to hide your mistakes and your corrections!!!***
 - *If you don't understand something: don't skip the instruction but interpret it. That is: don't wait until you understand something again but make up a meaning and stay active.*
 - *The same is true for when it gets too fast: don't wait until it gets slower again, but just try to do the most of it you can.*
 - *Pardon the ~~speakers~~ writers if when they make a slip of the tongue on the recording language lapsus.*
 - *Right after the show, there'll be 15 min. to make some foto of you*
 - *"~~Stop button~~" Stop reading for if you have a major problem: If you think you can solve the problem yourself, just go backstage (leave the text), ~~fix it~~, figure it out and come back to continue. It doesn't matter if you lost synchronicity.*
 - *If you think you can't solve the problem alone, look at ~~Antonia~~ Werner Hirsch (see fig. 2) and raise your finger. ~~She will walk backstage with you.~~ But hopefully, you won't have any problem.*
 - *I can't promise to make you happy*
 - ***It's an exercise in concentration***
- Don't try to move in slow motion*

Thank you very much,

Henry Wilt.

Petra Sabisch

2'38

The score presented above, is the note for the interpreters of Baehr's and Wilt's *Un après-midi*, which I have re-adapted for the present solo. You can reconstruct the original-score, if you read the text with all terms strikethrough and if you leave out the terms in grey colour. Try to reconstruct it within one minute.

6'09

Ingredients, history and making off *Un après-midi*

The first version of the piece *Un après-midi* was performed in April 2003 in *Ausland* Berlin, before being premiered one month later in the festival "Reich und berühmt" at Podewil, Berlin. The ingredients of this show consist of 4 minidisc players, 4 recorded minidiscs, 1 recorded CD, 4 interpreters and 1 light/ sound technician. Furthermore, there is a space without any props, except one suspended big black curtain that separates the left from the right side of the stage, several marks of different colours on the ground and four ghettoblasters around the stage. Another sound equipment, steered by the technician is used to make the CD audible to the audience. In the versions I saw (Berlin #6 and Frankfurt #7), there was no special stage floor and the windows were opened. As usual, the stage is in front of several rows of chairs for the audience.

7'10

The interpreters of *Un après-midi* are chosen in the city where the show is performed. They change from one show to the other. The crucial point is that none of the interpreters knows the instructions before performing them. Second, it has to be highlighted that the four interpreters are asked to dress and behave in such a way, that they pass as another gender. In the Frankfurt version (*Un après-midi* #7, 25 August 2004), Antonia Baehr and Henry Wilt decided to choose interpreters, which have lived at least for a while as a woman or declare being a woman. So the four interpreters were asked to pass as men, which does explicitly not mean to reproduce all circulating stereotypes of masculine behaviour, but to take over a convincing temporary identity as a man.

7'55

Once the audience has taken their seats, the performance starts by verifying the synchronicity of the four MDs and the technician's CD. From this moment on, the whole performance is steered by the recorded instructions. As a part of the audience, you will perceive four corporeal interpretations of something that you don't know. As a part of the performers, you will perceive one soundscore of something you don't know beforehand.

From the beginning to the end of the performance, a nearly unperceptible “soundscape” is emitted by the four ghettoblasters surrounding the stage. This “soundscape”, inspired by Jamie Lidell’s “taught to box”, is the splitting of a sound recording into four frequency bands, which are then played back on the four boom boxes. Whereas Jamie Lidell took a recording of *Prélude à l’après-midi d’un faune* by Claude Debussy, splitted it into several frequencies and replayed them on boom boxes fixed one by one to moving bikes, the recordings of Baehr and Paulun are said to have taken place in Baehr’s room at five o’clock in the morning on a sunny sunday. The performance-sound is thus shapened by merely perceptible birds, unidentifiable murmurs and vibrations, or as Baehr describes: “What the audience hears in the actual performance space on the four boomboxes surrounding them, is *one person’s virtual movements* between these four sound sources. her movements follow a reading of the score.”

A reading of the score of the performance of a score as a reading of a score...

9'23

Interlude

Please study attentively the following score.

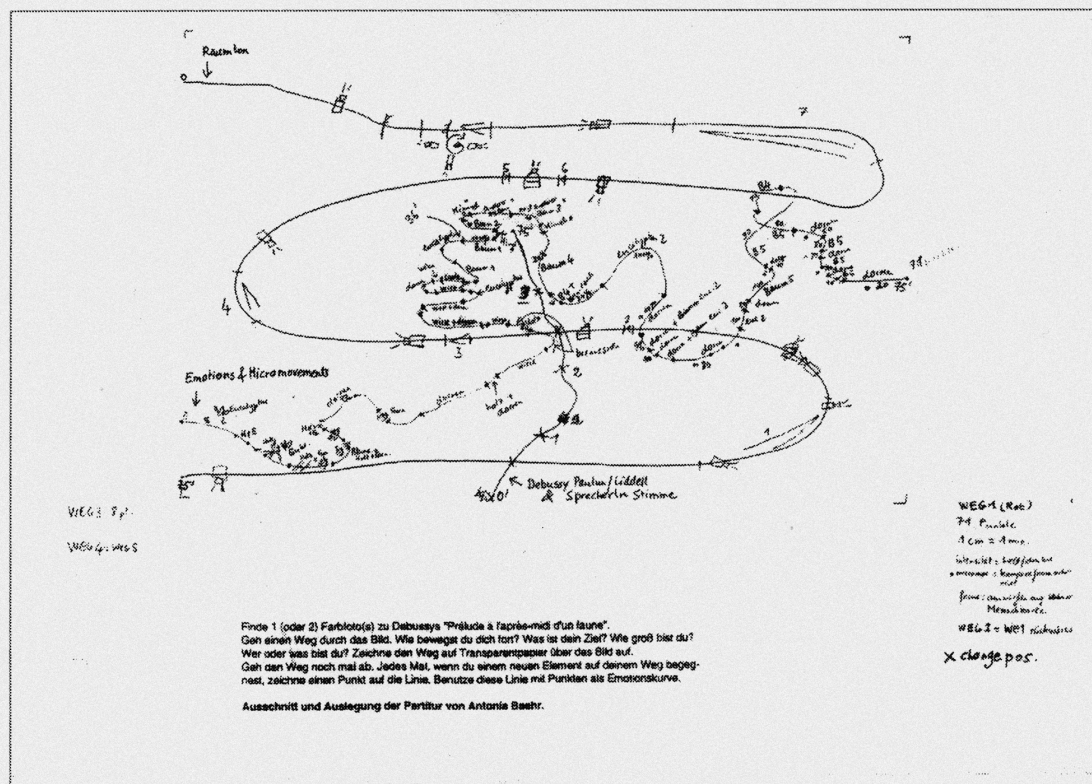


fig. 1: Extract and interpretation of Antonia Baehr's score / photo: Make-Up Productions.

10'23

[]

Un après-midi deals precisely with this virtuality of movements. No longer opposed to the Real, as Deleuze points it out, the virtuality means the reality of continuous variations of variables in opposition to the actual determination of constant relationships.¹ Those critics, who spend their time to finally convict Deleuze of adherence to an ontological or vitalist thought, miss completely the point: Deleuze's virtual is virtual precisely because it's emergence is being processed in an always specific way by his writing.² Therefore it is not enough to consider only what he writes, for Deleuze's writings constantly process the productive differential between what he says and how he says it. His texts are about anything else than the processing of this shifting gap between the specificity of each single matter and the method it unfolds. The virtual as an emergence of possibilities is already part of the procedure longing for it, although this emergence as an emergence can neither be controlled nor produced. There is no guarantee for the virtual. Only by the very process of a specific writing against the real real, the deleuzian virtual has a chance to emerge as the potential to write otherwise. The virtual thus produces its latent presence only by a permanent processing of and within the actual determinations. That's why the virtual vanishes, when you insist in affirming its presence. Without process, there's no virtual.

The virtuality I see at work in *Un après-midi* derives from the fact, that the audience can not hear the instructions. Even if there is another soundlayer besides the discrete "soundscape" described above, there is no means to "know" the concrete instructions: The soundlayer audible to everybody in the audience includes Debussy's *Prélude à un après-midi d'un faune*, some rather technical and specific instructions for body movements, and a dialogue taken from the film *Kings & Disasters* made by Werner Hirsch. It thus offers a lot of different layers to "read" the ongoing little and precise movements, but the audience can never be certain, that their interpretation-layer is identical to the one that steers the movements.

To be clear: Important is not the fact that you do not know the instructions. There are so many performances and nobody cares about the cue-text for the performers. It is something else which is at stake at this point: Precisely because you know, that the whole performance is steered by instructions, you know that you do not know them. And in staging this impossibility of knowledge, controll or a total understanding by the audience, the actual movements and their principles, motivations and schemes let emerge the potential for their

¹ Gilles Deleuze/ Félix Guattari : Tausend Plateaus: Kapitalismus und Schizophrenie, Berlin 1987.

² Cf. as well to Cary Wolfe : Critical Environments. Postmodern Theory and the pragmatics of the "outside", University of Minnesota Press, Minneapolis/ London, 1998.

alterity, that is a virtuality. Therefore *Un après-midi* is no longer a performance *about* knowing and understanding, neither about identifying nor emotions. It is a landscape, a mapping of a thought, a body, many bodies, sensations. It just processes, what the audience does anyway: producing a show by its gaze and interpretations. Permanently balanced within this gap between the latency of present scores, cybernetic programs etc. and the concrete gestures, postures and attitudes, asking to be reshaped in any single moment, in any transformation of their actual configurations, the audience finally becomes what it is: a multiplicity of reading bodies, extremely productive.

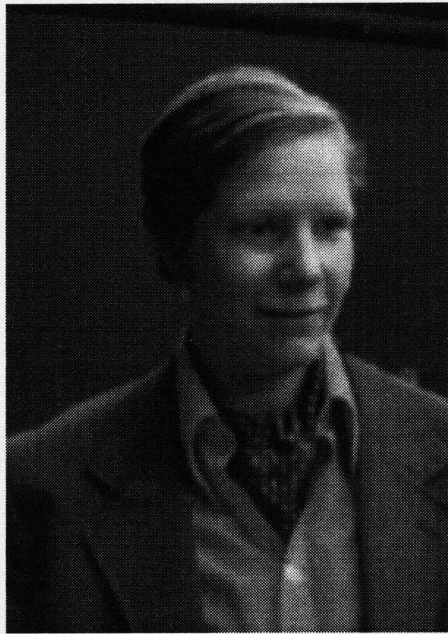


fig 2: Werner Hirsch, Francfort 2004 / photo: Make-Up Productions

14'51

Audience

But if the audience becomes that multiplicity, that every single person already stands for, just by producing readings, what is then the difference to the interpreters on stage?

Of course, the interpreters have a special light from above, they have more space around them, they are more vertical than the audience, and last but not least they got a minidisc with a score. Ok. They have different props. But it is interesting that they cannot "dispose of" them as one disposes of a knowledge or of goods etc. As they subscribed to follow the unknown score the best as possible, they are on the same level of knowledge as the audience. They just listen and thus form in the literal sense of the word nothing else than an audience. Being observed by another audience, they do exactly the same thing as this audience: they interpret. The only difference then lies in the fact, that the performers' interpretation of the

recorded score is simultaneously translated in movements, which are exposed during their interpretation.

15'53

Exposure

Let's have a closer look on this exposure. Exposed are bodies on stage, "reading" or interpreting bodies, concentrated on a score, bodies in all their singularity. While being steered by something invisible, (the score as the animating artificial limb of the body, as matrix), it is not so much the uncertainty of the performer which is exposed, but the score itself. In a way one could say that the score is everywhere. Precisely because the score is nothing more than its interpretations. But on the other hand, the interpreters will question at any moment, whether a single gesture, a gaze or a movement belongs to the score or not. By interpreting the present corporeal movements in order to deduce scores of it, the reading bodies process a constantly effective tension between what the present bodies do, how they do it and how the circuit diagram has to look like in order to animate them in such a way. The interpretation of the score becomes invention of the score, invention of the "outside" of the score, rupture with pre-texts or post-effects. The "outside" is thus the failure of a score failing to be still the same score, failing to reduce the score to one single score. Exposed is thus, that there is no total score.

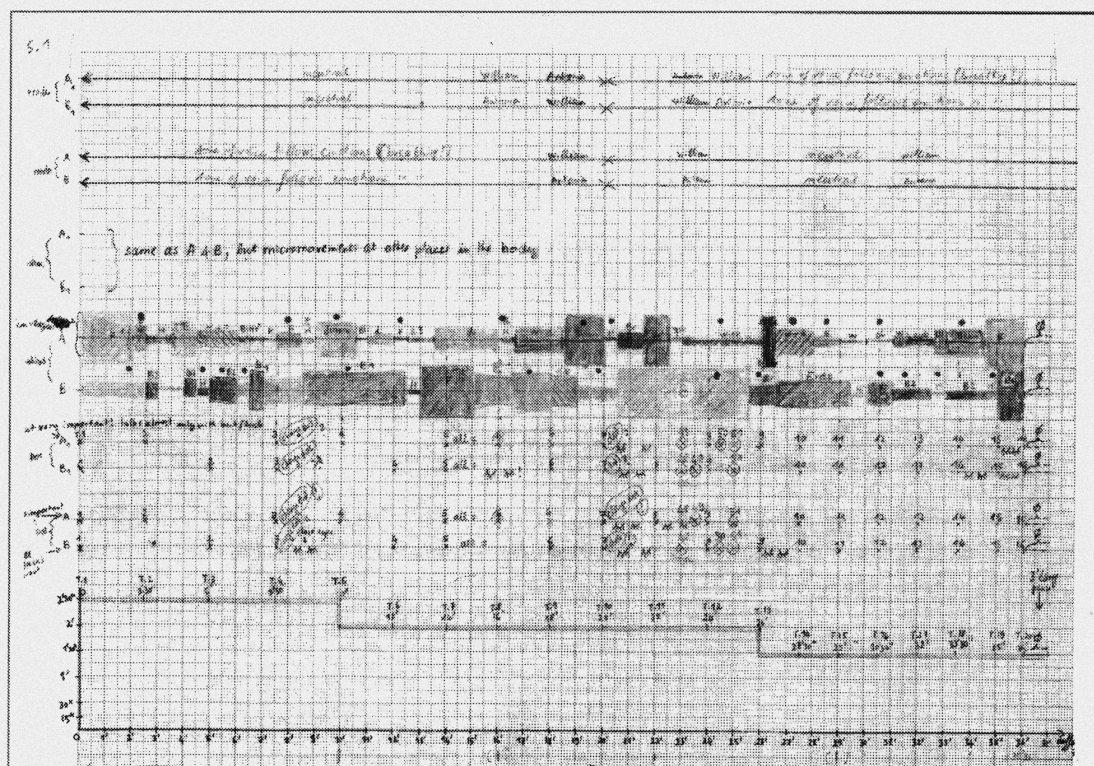


fig. 3: The main score of *Un après-midi* / photo: Make-Up Productions.

17'07

Gendering

Instead there are two main layers of scores. First, the score recorded on a minidisc and second, the one to pass as a man. Whereas the former proceeds the permanent figuration and disfiguration of perceived scores, the second one processes gendering. Gendering means here the double process of "passing as" and the perception of gender as always already linked to its interpretation. If I follow the assumption, that there is no body without gender and no perception of gender without construction of gender, how can the bodies of Wilt and Baehr be described? What are they alike?

The most striking effect of these strange and familiar bodies seems to me that they become, while morphing into maleness, extremely singular, particular and specific. Paradoxically, their longings for a certain generic produce simultaneously the withdrawal of the generic. Somehow, these bodies do no longer refer to the generics of masculinity, femininity or queerness. They are incomplete, unfinished, completely faked and absolutely true. They cause the drag effect as their truth, and stage this effective truth as a cause to cause on, which is affirmed and contradicted in every single breath.

What you see, is thus not the perfection of drag technics (even if these techniques are skillfully applied and efficiently used), but the processuality of passing. And this passing is, as a processual one, always specific, concrete and - singular. This singularity has not to be mixed up with a hidden but somehow authentic personality, revealing "itself" in the very moment of drag. It is just the effect of processing a generic male within a specific body, its circumstances and interpretations. And as a such, as the (dis)continuous variation of the variables of gendering, the gendering in *Un après-midi* coincides with the virtual.

19'07

Choreography

There are choreographed bodies, bodies which are being written and writing at the same time, bodies obeying to scores, interpreting scores, sedimentations of scores. Bodies which constantly disfigure and thus change the *choré*, that is the "ground" from which they differ. *Un après-midi* is not a choreography *about* something. It is rather processing multiple some things within their concrete framings and interpretations. Landscapes and mappings of the virtual. Or as Mårten Spångberg formulates in his lecture *I don't want to know anything about it*: "... it is choreography in the sense that it unfolds performance itself as discourse, or even not only performance, but also the ensemble of conventions surrounding it, which is to say a performance that unfolds not only what am I perceiving in what I am perceiving, but performs

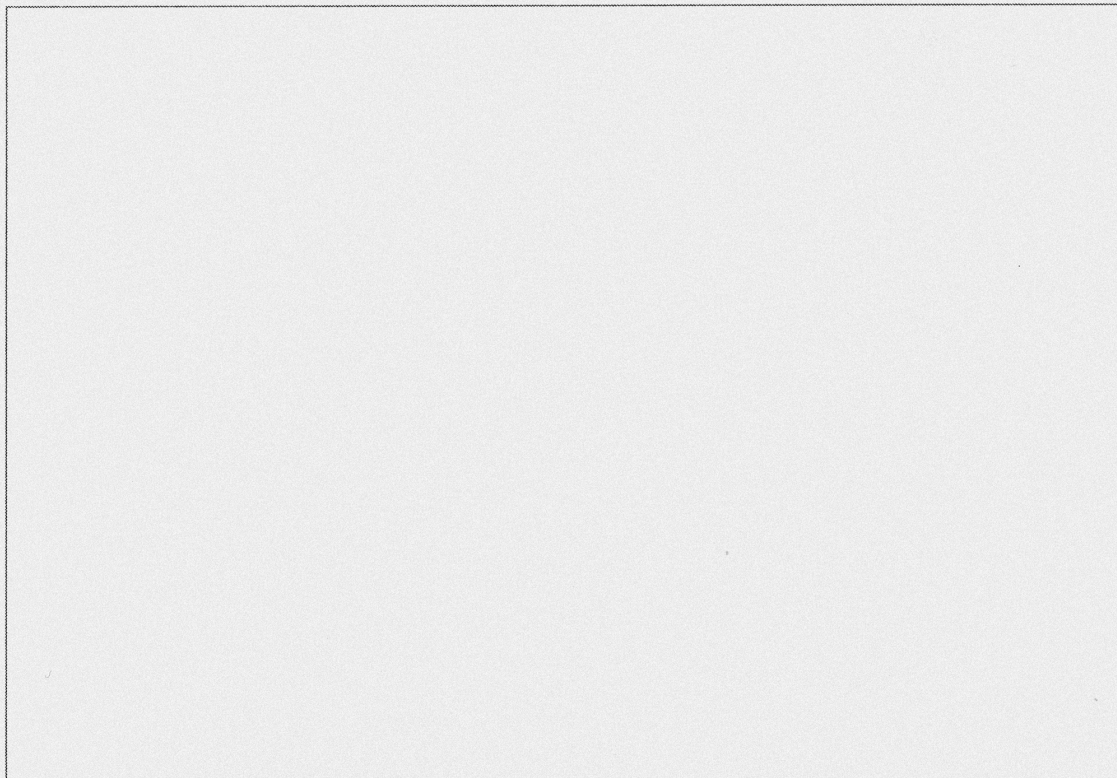
a shift from a position of the interpretation of an utterance towards the interpretation of what representational orders is governing the experience. In other words a performance that travels beyond representing 'a' discourse; instead the focus of the investment is on the ideology with which he, the performer, as much as the spectator engages in the process of unfolding. ³

The specificity of *Un après-midi* resides precisely in the choreography as a means to process these gaze regimes and interpretational registers, not in order to control them or by imposing a particular one, but in order to reflect them as multiple unfoldings, that is as a possibility for change.

21'03

Interlude 2:

Please take 90 seconds to remember or imagine the map, that John Cage proposed as the score for his *Solo for Voice 3*; a map which has been one of the starting points for *Un après-midi*.



³ This lecture has been hold in the frame of the festival *Lignes de corps* at *Espace Pier Pasolini* in Valenciennes on 30 November 2002.

22'33"

Audience

While thinking of the audience as multiplicity of different reading bodies, I found the following definition in my old school Dictionary of English.

au-di-ence *n.*

1 [GC] the people listening to or watching a performance, speech, television show, etc.: *The audience was/ were very excited by the show.* | *an audience of 20,000* **2** [C] a formal meeting between somebody powerful and somebody less important: *The queen allowed him an audience of 20 minutes* **3** [U] *law* freedom to be heard, as in court.

Dictionary of Contemporary English. Ein umfassendes einsprachiges Wörterbuch für Schule und Hochschule. Langenscheidt-Longman, Gütersloh 1985.

First of all I thought about the striking difference between this definition and the audience in *Un après-midi*: The audience, - I had counted around 80 persons in the Francfort version -, was no longer qualifiable by mass characteristics, neither by a homogeneous reaction. But when I came to the last point, which inverses in a way the audience's agency as that, what is heard in a certain conventional setting, I thought, that this was exactly the point in *Un après-midi*: An audience listened by another audience, the same audience, other, audience of the audience. And while contemplating even longer these words, it suddenly came to my mind, that as part of the audience on stage, I have been very excited by the show. And finally, has the temporal interstice of *Un après-midi*, - lasting rather 35 than 20 minutes -, not been accorded by the generosity of King Antonia and Queen Henry? How could one describe then the relationship between faunes and audiences?

There are ways to perceive and ways to perform. There are ways to perform perceiving and ways to perceive performing. Perception of the performance of perception as a performance. Persons who perceive the performance of perception as a performance are called audience. Persons who perform the performance of perception as a perception are called performers, at least if they do it in the very presence of persons who perceive their performance performing the perception. A performer is thus already part of the audience, as the audience is a constitutive part of the performance. Performing audiences performing performances. Or reading bodies reading bodies reading bodies.

24'57

Postlude

Please take now a photo of you and send it to sabisch.petra@freenet.de in order to take part in our documentation of the solo for reading bodies. Please add a note, whether you want your photo or not to be shown in our exhibition *On Audience*, that we prepare for the Centre Georges Pompidou in Paris (December 2005). Thank you very much of having run the solo.
Petra Sabisch

39'57

End

Kontakt Arts

Kontakt. The Arts and Civil Society Program
of Erste Bank Group in Central Europe

www.kontakt.erstebankgroup.net

frakcija

Magazin za izvedbene umjetnosti / Performing Arts Magazine

No. 36, ljeto 2005. /// summer 2005

IZDAVAČI / PUBLISHERS
Centar za dramsku umjetnost / Centre for Drama Art
Deželićev prilaz 26, Zagreb, Croatia
&
Akademija dramske umjetnosti / Academy of Drama Art
Trg maršala Tita 5, Zagreb, Croatia

ART DIRECTION
Laboratorium

PREPRESS & PRINTING
Bauer-grupa d.o.o.

ADRESA UREDNIŠTVA / EDITORIAL ADDRESS
CDU - Centre for Drama Art
Deželićev prilaz 26
10 000 Zagreb
Croatia
Tel./fax +385 1 484 6176
e-mail: frakcija@zamir.net

PODRŽALI / SUPPORTED BY

Gradski ured za kulturu Grada Zagreba
City Office for Culture Zagreb

Ministarstvo kulture Republike Hrvatske
Ministry of Culture of the Republic of Croatia

UREDNIČA OVOG IZDANJA / EDITOR OF THIS ISSUE
(No. 36)
Ivana Ivković

NASLOVNICA / COVER
photo: Sandro Lendler

UREDNIČKI SAVJET / EDITORIAL BOARD
Goran Sergej Pristaš (editor-in-chief)
Una Bauer
Marin Blažević
Tomislav Brlek
Ivana Ivković
Agata Juniku
Aldo Milohnić
Ana Prolić
Ivana Sajko

LEKTURA / PROOF-REEDING
Marina Miladinov (English)
Tonči Valentić (hrvatski)

TAJNICA UREDNIŠTVA / EDITORIAL SECRETARY
Una Bauer

Suscribe to a new series of bilingual (Croatian+English) issue of the Performing Arts Magazine FRAKCIJA!

Da, želim se pretplatiti na 4_ / 2_ broja FRAKCIJE.

Yes, I would like to subscribe for 4_ / 2_ issues of FRAKCIJA.

Pretplata (+ poštarina) za područje Hrvatske iznosi 120 kuna za 4, a 60 za 2 broja, koja ću platiti na žiro račun Centra za dramsku umjetnost: 2402006-1100071679 ERSTE & STEIERMÄRKISCHE banka

The subscription rates are:

EUROPE:

4 issues: 40 Euro + 16 Euro (postage + handling)
2 issues: 16 Euro + 8 Euro (postage + handling)

USA:

4 issues: 40 \$ + 40 \$ (postage + handling)
2 issues: 22 \$ + 20 \$ (postage + handling)

JAPAN, AUSTRALIJA, NEW ZEALAND:

4 issues: 40 \$ + 50 \$ (postage + handling)
2 issues: 22 \$ + 25 \$ (postage + handling)

I will pay Euro / \$ to:

No. 7030000-1132644
Erste & Steiermärkische
bank, Varšavska 3-5, 10 000
Zagreb, Croatia
(Bank account: 2402006-
1031262160)
SWIFT CODE: ESBCHR22

Ime / Name:			
Organizacija / Organisation:			
Adresa / Address:			
tel:		fax:	
e-mail:		potpis / signature:	

Ovaj listić i kopiju uplate poslati poštom ili faksom na adresu: / Please send this subscription form with copy of payment to the address:
FRAKCIJA, performing arts magazine, adresa / address: Centre for Drama Arts, Deželićev prilaz 26, 10 000 Zagreb, Croatia
tel: 385 1 484 61 76 / fax: 385 1 484 61 80, e-mail: frakcija@zamir.net

